

THE WORKS OF CLINTON L. VIVIAN,
ARCHITECT, OF ITHACA
[Volume 1]

A Thesis
Presented to the Faculty of the Graduate School
of Cornell University
In Partial Fulfillment of the Requirements for the Degree of
Master of Arts

by
David Allen Rash
May 2014

© 2014 David Allen Rash

ABSTRACT

The works of Clinton L. Vivian reveal how an underlying Neoclassicism derived from an appreciation of “Colonial” American architecture could be exploited in combination with a Victorian sensibility for technology and functional planning to create an architecture that was both modern and traditional without significantly compromising either. Although this is not especially evident in his institutional works, Vivian’s commercial works do reveal a decided Neoclassical frame of reference, particularly after the dissolution of his partnership with Arthur N. Gibb, and a willingness to incorporate new structural materials and to express their inherent capabilities within the design. Vivian’s appreciation of Neoclassically-inspired American architecture of the colonial and early republic periods is most pronounced in his residential works, but here as well, this appreciation is tempered by a willingness to deviate from traditional models as necessary to achieve functionally appropriate plans. The result has been a remarkable collection of works that have remained strikingly fresh and vital.

This thesis also presents biographical information about Vivian, as well as information regarding his architectural training in the office of William H. Miller of Ithaca, New York, and the scope of his practice which was centered around Ithaca and which spanned nearly forty years, from the early 1890s until his death in 1930. The three appendices that accompany the thesis provide documentation and locational information for all known works by Vivian.

BIOGRAPHICAL SKETCH

The author of this thesis was born on 20 May 1953 at Galveston, Texas, the third child of Edker Leroy and Bobbie Jeannette (Hastings) Rash. In addition to Galveston, the author has been a resident of the following cities: Shreveport, Louisiana; Salem, Oregon; Cincinnati, Ohio; Seattle, Washington; Pullman, Washington; and Ithaca, New York. The author has been educated in the public schools of Shreveport, Salem and Seattle and has attended North Seattle Community College, Shoreline Community College, Washington State University, University of Washington, and, of course, Cornell University. The degrees that the author has already earned are Associate Applied Science in Structural Drafting (North Seattle Community College, 1973), Associate in Arts & Sciences (Shoreline Community College, 1975), Bachelor of Science in Architectural Studies—*cum laude* (Washington State University, 1977), and Bachelor of Architecture—*cum laude* (Washington State University, 1978). In addition to being the author of numerous published articles on architectural history in Washington and New York state, the author has served on the editorial board of *Shaping Seattle Architecture: A Historical Guide to Seattle* for its first edition (1994), second printing (1998), and second edition (forthcoming, 2014), and has been responsible, wholly or in part, in this ongoing publication for articles on “Donald MacKay,” “Edward Otto Schwägerl,” “Bebb & Mendel,” “Somervell & Côté,” “Beezer Brothers,” “Edward J. Ivey, Jr.,” “Schack, Young & Myers,” “Architects and Suburban Housing before World War II,” “Elizabeth Ayer,” “Frederick William Anhalt,” “Kichio Allen Arai,” “Paul Hayden Kirk,” “Architects and Suburban Housing after World War II,” and “Researching Seattle’s Architectural Past.”

DEDICATION

This thesis is dedicated to the memory of George W. Vivian (1901-1975), the son and only child of Clinton L. Vivian, whose own dedication and devotion to his father was exemplified by his preservation and subsequent donation of the drawings that comprise the Clinton Loop Vivian Papers to the Department of Manuscripts & University Archives of the Cornell University Libraries.

This thesis is also dedicated to the memory of Christian F. Otto (1940-2013), the original chair of the special committee for the thesis, whose contributions to the thesis are acknowledged elsewhere. His interest in the thesis on Vivian was inestimable, and the author regrets that he was unable to see the thesis in its final, completed form.

ACKNOWLEDGEMENTS

As with most projects of the size and scope of this thesis, the author is indebted to a great many people for various contributions of time and information. This is especially true due to the scarcity of readily available material on the life and works of Clinton L. Vivian. Insofar as possible, I have attempted to maintain a record of each individual who has made a specific contribution and, where appropriate, these contributions are noted in the text of the thesis. Unfortunately, not all the contributions are so easily identifiable. While the following acknowledgements may not adequately convey the degree to which each person or institutional organization contributed to the final product, I can only hope that I have not inadvertently neglected to mention anyone who has been of help.

Of fundamental importance have been the original three members of my special committee: Christian F. Otto, chair of the committee and representing my major in the history of architecture and urban development; Esther G. Dotson (1918-2009), representing my former minor in the history of art; and Michael Andrew Tomlan, representing my minor in historic preservation. Each has been beneficial in molding the thesis into its present form by way of their advice and carefully considered opinions on various aspects of the subject of the thesis. Their help has been the most subtle and difficult to pinpoint, but it has also been the most pervasive. Normally, I would prefer not to single out any one member of the special committee as being of greater help than the others, but completion of the thesis has been protracted over a number of years with substantial absences away from Cornell University and Ithaca. During these absences, Michael Tomlan has been most generous in keeping me abreast of developments at Cornell University and Ithaca of interest to this project. He was also of great help in assuming temporary

chairmanship of the special committee during the academic leave of Christian Otto during the academic year of 1983-84 at Princeton University. Finally, the willingness of Professor Bonnie Graham MacDougall to chair the special committee after Prof. Otto's death during her final year before retirement at Cornell University has been much appreciated.

A former member of the faculty at Cornell University, Tania Werbizky, must also be mentioned. Her enthusiasm for this project has been a source of particular encouragement. In addition, the ready access that I have had to her historic preservation planning surveys of the communities of Interlaken, Auburn and Dryden has been much appreciated.

Similar support and encouragement has been supplied by members of my immediate family. In particular, my parents endured without complaint, what at times must have seemed like an unending tapping from the manual typewriter that was used in creating the 1,360-page initial draft of the thesis prior to 1987.

For biographical information regarding Clinton L. Vivian, I am especially indebted to Dorothea H. Vivian, daughter-in-law and sole surviving descendant of Vivian, and Helen G. Sigler. Their help has been invaluable as is quite evident from the many footnote references to conversations and correspondence with these two gracious women not only in the Introduction, but throughout the thesis.

This study could not have been made without the assistance of the staffs of many historical societies, associations, museums, and libraries: Historic Ithaca & Tompkins County; DeWitt Historical Society of Tompkins County, Inc.; the Cornell University Libraries; the Cornell Public Library of Ithaca, New York; the City of Ithaca Planning Department; the Yale University Libraries; the Erwin Library & Institute of Boonville, New York; the New Haven Colony Historical Society of New Haven, Connecticut; the Tompkins County Planning Department; the Veteran

Volunteer Fireman's Association of Ithaca, New York; Fidelity Lodge No. 51 of the Free and Accepted Masons at Ithaca, New York; the Colgate University Library; the Village of Hamilton, New York; the Seymour Public Library of Auburn, New York; the Geneva Historical Society & Museum; the Cortland County Historical Society; the "Lorenzo" State Historic Site at Cazenovia, New York; the Chicago Historical Society; the Dryden Historical Society; the Rochester Museum & Science Center; the University of Washington Libraries; and the Washington State University Libraries. In particular, Marie Gast of the Department of Newspapers, Maps & Microtexts of the Cornell University Libraries kindly gave me access to the university's aging, and increasingly fragile, collection of the *Ithaca Daily Journal*. In addition, I owe a special debt of gratitude to Nancy L. Dean, Julia Crepeau and the staff of the Department of Manuscripts & University Archives of the Cornell University Libraries for their generous access to various archival collections and their diligent assistance in locating needed documents in the, sometimes inexplicable, nether reaches of the archives. At the City of Ithaca Planning Department, Andrea J. Lazarski's unsolicited aid in identifying various Vivian documents in the public works records of the City of Ithaca has been most heart-warming, and Jonathan C. Meigs' encouragement and free access to the City's excellent collection of "Building-Structure Inventory Forms" has been much appreciated. Although Margaret Hobbie may protest that the "Building-Structure Inventory Forms" that she and others completed, mainly during 1979, contain many flaws,¹ these "Blue Forms" (as they are commonly referred to) are generally an excellent starting point for research of

¹ Conversation with Margaret Hobbie, formerly with the DeWitt Historical Society of Tompkins County, on 15 September 1983. Others who completed various "Building-Structure Inventory Forms" include: S. Blumenthal, Priscilla B. Dolan, Mary Donohue, Liz Hancock, Sarah Adams Hector, Marjorie Hermanson, Beth Meyer, Francis Moon, Elizabeth Moon, Kevin Murphy, Catherine Stroup, and Tania Werbizky.

individual buildings and contain fewer errors than I would expect for such an extensive undertaking with its severe time limitations.

Of the many individuals who have assisted me in a variety of ways, I am especially grateful to Rev. Dennis A. Andersen of Portland, Oregon; Cindy Bowman, Graduate Field Administrator in Architecture; Earl Buyea, owner of “The Hickories,” Cazenovia; Connie Christiana of Holland Patent, New York; Cynthia L. Clark, realtor for Earl Buyea; Eleanor R. Clise, archivist with the Geneva Historical Society & Museum; Besse A. M. McMillen of Ithaca, New York; Gilbert H. Mandeville of Seattle, Washington; Arthur Meggett, architect practicing in Hamilton, New York; Professor Jonathan Ochshorn, Director of Graduate Studies in Architecture; Joseph J. Shipos of the Veteran Volunteer Fireman’s Association of Ithaca, New York; Carol U. Sisler, former executive director of Historic Ithaca; Daniel R. Snodderly of Ithaca, New York; Philip J. Soyring, former Secretary of Fidelity Lodge No. 51 of the Free & Accepted Masons; Mary Raddant Tomlan of Ithaca; John A. Ward, former Captain of Tornado Hook & Ladder Company No. 3 of Ithaca, New York; Laura B. Warren, former librarian of the Erwin Library & Institute of Booneville, New York; Craig S. Williams, former director of the DeWitt Historical Society of Tompkins County; and Joseph Schuchman, Susan R. Chandler and Charles H. Uhl, former students in the Graduate Program of the Historic Preservation & Planning at Cornell University.

Others who graciously provided help include Louise Bement, Lydia R. Biggs (Mrs. William P. Biggs), Bruce M. Brown, Jean France, Sally Gillette, Antonia Glasse, Judith E. Holliday, Louise Tarbell Hospital, Rowena Morse Langer (daughter of Frank and Cora Morse), Ralph S. Marvin, David M. Scott, C. Hadley Smith, Margaret Johnston Thomas, William P. Thompson, Charles E. Treman, Jr., Mary Raddant Tomlan, Eleanor Wheeler, Kathy Whitehead, and Harold D. Williams.

Finally, a special debt of gratitude is owed to the many owners or occupants of buildings designed by Vivian, or other architects discussed in this study, who have graciously allowed me to inspect and photograph the interiors and provided what history they were aware of these very remarkable works: Legrace Benson (Herbert and Donna Wilson residence); Mrs. Leon DeCamp (Elias Fulkerson residence, Dryden); Albert Fortner and Emily Tracy (Union Free School, Ludlowville); Arthur J. "Bud" and Margaret M. "Pinky" Golder (Isaac and Florence Holton residence); Matthew J. Herson, III (Daniel and Anna Marsh residence); Lambda Chi Alpha fraternity (Phi Delta Theta chapter house); Mrs. Bruce Wallace Lillian (Herman and Adelina Bergholtz residence); Rev. Robert J. McCune and his wife, Alice McCune, (First Methodist-Episcopal Church parsonage); Fran Morris (Edward G. Wyckoff garage); Vincent J. Mulcahy (Francis M. Finch residence); George D., jr., and Mary Patte ("Rest-A-While"); Patricia E. Patte (Charles and Katherine Cornell residence); Bruce M. and Sarah L. (Biggs) Payne ("Juniper Hill"); Pi Kappa Phi fraternity (Louis and Minnie Dennis residence); Bryant and Susan Robie (Cornell Heights Land Company house); Frank B. and Joan Ryan (Henry and Harriet Williams residence); Francis J. and Helen G. Sigler (Charles and Eleanor Garrett duplex); Charles L. and Doris M. Smith (Dorothy P. Barstow residence); Mary E. Tilley ("DeWitt Park West"); John A. and Donna L. Ward ("Umphville" cottage); Ernst N. and Dorothy F. Warren (Frank and Cora Morse residence); Young Israel Cooperative (now the Center for Jewish Living) of Cornell University (Theta Delta Chi chapter house).

Although Carol U. Sisler has already been mentioned in these "Acknowledgements," her on-going help rightly merits a more involved acknowledgement than originally anticipated: reading the Introduction and Chapters 1 through 7 has helped eliminate numerous typographical errors;

providing documentation for several commission that came to Vivian via the Jared T. Newman papers and other supplementary information from her own researches has increased my own understanding of local architectural history; and her support and encouragement has made the task of completing this extensive undertaking all the more worthwhile.

TABLE OF CONTENTS

VOLUME 1

BIOGRAPHICAL SKETCH	iii
DEDICATION	iv
ACKNOWLEDGEMENTS.....	v
LIST OF FIGURES.....	xv
PREFACE	lv
INTRODUCTION	2
PART I: NON-RESIDENTIAL WORKS	22
CHAPTER 1: FIRST WORK, SOURCES AND RESOLUTION.....	23
Sources of the Richardsonian Romanesque style locally	24
First work.....	48
Miller, his office, and the end of apprenticeship	56
W. H. Miller and his early career	58
The geographic extent of Miller's practice	85
Miller's work during the 1880s and early 1890s	90
The end of apprenticeship.....	108
CHAPTER 2: A NEW PRESENCE ON MAIN STREET.....	119
Early works with Gibb.....	119
Transition and maturity	149
Industrial works	190
Late works	198
Summarization	215
CHAPTER 3: PUBLIC PLACES AND INSTITUTIONS	218
In public places	218

For public institutions	274
Summarization	320
VOLUME 2	
PART II: RESIDENTIAL WORKS	324
CHAPTER 4: EARLY DESIGNS AND ACHIEVEMENT	325
New Haven prelude	332
Progression towards order	352
Masterwork and achievement	365
Summarization	398
CHAPTER 5: HOUSES OF A VERNACULAR INSPIRATION	400
Towards elaboration and integration	403
Summer cottages	419
Summarization	439
CHAPTER 6: A MANSION ON THE PARK	440
Space and elegance	452
Precursor mansions	476
Masterpiece: “DeWitt Park West”	499
Summarization	528
CHAPTER 7: A PERIOD OF STYLES	529
Problems of form and style	533
Simplification of form	560
Transformation of style	585
Summarization	616
PART III: ASSESSMENT	620
CHAPTER 8: OFFICE AND PRACTICE	621

Office procedure	623
Scope of practice	642
Architectural debts	648
Works of influence and precedence	660
CHAPTER 9: VIVIAN'S PLACE IN AMERICAN ARCHITECTURE ...	711
In relation to the Colonial Revival.....	712
In relation to Modern Architecture	743
CONCLUSION	787
BIBLIOGRAPHY	793

VOLUME 3

APPENDIX A: DOCUMENTARY CATALOGUE OF WORKS	836
PREFACE	837
INDEPENDENT WORK WHILE EMPLOYED IN THE OFFICE OF	
WILLIAM H. MILLER	853
THE WORKS OF VIVIAN & GIBB, ARCHITECTS	856
THE WORKS OF CLINTON L. VIVIAN, ARCHITECT.....	1014
ASSOCIATED WORKS AS A SUPERINTENDING ARCHITECT.....	1320
APPENDIX B: LETTERS AND CORRESPONDENCE FOR THE HENRY	
AND HARRIET WILLIAMS RESIDENCE.....	1330
PREFACE	1331
APPENDIX C: LOCATIONAL INDEX OF ARCHITECTURAL WORKS ..	1356
PREFACE	1357
New York state: Ithaca	1362
Cayuga Heights.....	1376
Ludlowville	1379

	Trumansburg.....	1379
	Tompkins County (Ithaca Township)	1379
	Tompkins County (Ulysses Township)	1380
	Barneveld	1382
	Boonville	1382
	Cazenovia	1382
	Geneva	1382
	Hamilton	1382
	Interlaken.....	1384
	Sheldrake	1384
Connecticut:	New Haven	1384
Michigan:	Ann Arbor	1385
Pennsylvania:	Sayre	1385

LIST OF FIGURES

I-1.	Clinton L. Vivian (1861-1930) as a member of Protective Police Company No. 8 during the annual Firemen's Parade of 1907	1
1-1.	William H. Miller, Congregational Church of Ithaca, Ithaca, New York (1882-84?), exterior view from the southwest.	26
1-2.	W. H. Miller, William H. Sage residence, Ithaca, New York (1875?-79), exterior view from the southwest	27
1-3.	W. H. Miller with William Wheeler (landscape), "Montebello" (Jane McGraw residence), Ithaca, New York, (1877-78; destroyed), exterior view from the northwest	27
1-4.	Green & Wicks, Kappa Alpha chapter house, Ithaca, New York, (1883-86; destroyed), exterior view from the north	32
1-5.	Gambrill & Richardson, state hospital complex, Buffalo, New York (1869-96; altered), exterior view from the south	32
1-6.	H. H. Richardson, Converse Memorial Public Library, Malden, Massachusetts, (1883-85), sketch of exterior	39
1-7.	W. H. Miller, Barnes Hall, Cornell University, Ithaca, New York (1887-89), exterior view from the northwest	39
1-8.	W. H. Miller, Cornell University library building (now Uris Library & McGraw Tower), Ithaca, New York (1887-91), watercolor sketch of exterior from the southwest.	42
1-9.	Cornell University library building (1887-91), drawing of main floor plan	44
1-10.	Cornell University library building (1887-91), drawing of third floor plan	45
1-11.	Clinton L. Vivian, Erwin Library & Institute, Boonville, New York (1889-91), exterior view from the northeast	51
1-12.	Erwin Library, Boonville (1889-91), interior view of reading room	52
1-13.	Cornell University library building (1887-91), sketch of entrance porch . . .	55
1-14.	Erwin Library, Boonville (1889-91), exterior detail of entrance portal	57
1-15.	Miller & Sill, addition and alterations to the Clinton House, Ithaca, New York, (1872-73; destroyed), exterior view from the northeast.	64

1-16.	Miller & Sill/Miller & Gouge, Julia E. Whiton residence, Ithaca, New York (1872-73; destroyed), exterior view from the southeast	64
1-17.	Miller & Sill/Miller & Gouge, John Barden residence, Ithaca, New York (1872-73), exterior view from northeast	68
1-18.	Miller & Gouge, William D. Burch residence, Ithaca, New York (1873), exterior view from the southwest	69
1-19.	Alfred B. Dale, George McChain residence, Ithaca, New York (<i>ca.</i> 1864-67), exterior view from the southeast	71
1-20.	A. B. Dale, Frederick K. Andrus residence, Ithaca, New York (<i>ca.</i> 1873), exterior view from the southeast	71
1-21.	W. H. Miller, William and Emma Miller residence, Ithaca, New York (1876+), exterior view from the southeast	74
1-22.	W. H. Miller, alterations and addition to Francis H. Finch residence, Ithaca, New York (1877), exterior view from the southwest	74
1-23.	W. H. Miller, Henry W. Sage residence, Ithaca, New York (1875-77), exterior view from the southeast	79
1-24.	W. H. Miller, William H. Sage residence, Ithaca, New York (1875?-79), exterior view from the northeast	79
1-25.	W. H. Miller, Jennie McGraw-Fiske residence, Ithaca, New York (1878-81, destroyed), exterior view from the southwest.	83
1-26.	Jennie McGraw-Fiske residence, Ithaca (1878-81; destroyed), exterior view from the northwest	83
1-27.	W. H. Miller, Psi Upsilon chapter house, Ithaca, New York (1883-84; destroyed), exterior view from the south	92
1-28.	W. H. Miller, dormitory building, Wells College, Aurora, New York (1888), presentation drawing of the exterior	96
1-29.	W. H. Miller, Philetus Sawyer residence, Washington, D. C. (1888), presentation drawing of the exterior	96
1-30.	W. H. Miller, Robert H. Treman and Mynderse Van Cleef duplex, Ithaca, New York (<i>ca.</i> 1888), exterior view from the northwest	98
1-31.	W. H. Miller, Edward L. Nichols residence, Ithaca, New York (1889; destroyed), exterior view from the east.	98

1-32.	W. H. Miller, Samuel D. Halliday residence, Ithaca, New York (1891), exterior view from the southeast	101
1-33.	W. H. Miller, Town & Gown Clubhouse, Ithaca, New York (1891-92), exterior view from the northeast	103
1-34.	W. H. Miller, "Craiglea" (Chi Phi chapter house), Ithaca, New York (1890-91; partially extant), exterior view from the southwest.	103
1-35.	"Craiglea," Ithaca (1890-91; partially extant), exterior view from the northwest	105
1-36.	Arthur N. Gibb, "Craiglea," Ithaca, New York (1903-04; altered), exterior view from the north	105
1-37.	W. H. Miller, Delta Kappa Epsilon chapter house, Ithaca, New York (1888?-94), exterior view from the northwest.	107
1-38.	W. H. Miller with Nathan F. Barrett (landscape), "Grassmere" (H. Herman Westinghouse summer cottage), Kidders, New York (1893, 1904), exterior view from the southeast	107
1-39.	W. H. Miller, Alpha Delta Phi chapter house, Ithaca, New York (1878), exterior view from the northwest	109
1-40.	W. H. Miller, renovation and redecoration of Alpha Delta Phi chapter house, Ithaca, New York (1887-88; destroyed), interior view	109
1-41.	W. H. Miller, Joseph E. Trevor residence, Ithaca, New York (1894), exterior view from the south	112
1-42.	W. H. Miller, J. Colin Forbes residence, Ithaca, New York (1897-98; destroyed), exterior view from the northwest.	114
1-43.	W. H. Miller with Liberty Hyde Bailey (landscape), renovation of Burt mansion for Ithaca City Hospital (1891; destroyed); Vivian & Gibb, addition to Ithaca City Hospital, Ithaca, New York (1896-97; partially destroyed), exterior view from southeast	114
2-1.	Wilcox & Porter with Alfred B. Dale (superintending), Wilgus Opera House, Ithaca, New York (1867-69; destroyed), exterior view from the northeast.	120
2-2.	William H. Miller, Ithaca Savings Bank building, Ithaca, New York (1889-91; destroyed), exterior view from the northeast	120
2-3.	Vivian & Gibb, West Block, Ithaca, New York (1892-93), south façade . .	124

2-4.	W. H. Miller, Stimson Hall, Cornell University, Ithaca, New York (1900-02), exterior view from the north	126
2-5.	O. K. Foote, Smith Building, Hamilton, New York (1895), exterior view from the northwest	126
2-6.	Vivian & Gibb, Ithaca Trust Company building, Ithaca, New York (1895-96; altered), exterior view from the northeast	130
2-7.	McKim, Mead & White, Century Club, New York, New York (1889-91), exterior view from the southwest	134
2-8.	Frederick L. Brown, Jr., Jamieson & McKinney Block, Ithaca, New York (1898), exterior view from the southwest	138
2-9.	John M. Wilgus, Frank M. Davis building, Ithaca, New York (1898), exterior view from the east	140
2-10.	Vivian & Gibb, Lyceum Block, Ithaca, New York (1898-99; destroyed), exterior view from the northwest	143
2-11.	Babb & Cook, Duane Street warehouse/loft building, New York, New York (1879), street (south) facade	146
2-12.	C. L. Vivian, D. W. Burdick building, Ithaca, New York (1901), south facade	152
2-13.	C. L. Vivian, White & Burdick drug store, Ithaca, New York (1901; destroyed), interior view from the entrance	154
2-14.	Miller & Sill, addition and alterations to the Clinton House, Ithaca, New York (1872; destroyed), exterior view from the northeast	154
2-15.	Ira Tillotson (attributed), Clinton House, Ithaca, New York (1828-31; altered), woodcut sketch of exterior from the northeast	157
2-16.	Clinton House, Ithaca (1828-31; altered), exterior view from the southeast	157
2-17.	C. L. Vivian, Clinton House addition and reconstruction, Ithaca, New York (1901-02), exterior view from the northeast	160
2-18.	Clinton House addition and reconstruction, Ithaca (1901-02), interior view of dining room looking southwest	160
2-19.	Clinton House addition and reconstruction, Ithaca (1901-02), interior detail of partial dining room opening surround	161

2-20.	Clinton House addition and reconstruction, Ithaca (1901-02), interior view of lobby with hotel desk	164
2-21.	Clinton House addition and reconstruction, Ithaca (1901-02), interior view of lobby with elevator	164
2-22.	Clinton House addition and reconstruction, Ithaca (1901-02), interior detail of wood-clad cast-iron column	168
2-23.	Clinton House addition and reconstruction, Ithaca (1901-02), interior view of wood truss and framing in roof attic	169
2-24.	C. L. Vivian, New York & Pennsylvania Telephone & Telegraph (Bell) Company central telephone exchange building, Ithaca, New York (1901-02), north facade	173
2-25.	Bell telephone exchange building, Ithaca (1901-02), interior view of operating room.	175
2-26.	Bell telephone exchange building, Ithaca (1901-02), interior view of terminal room.	176
2-27.	New York & Pennsylvania Telephone & Telegraph Company central telephone exchange building, Geneva, New York (1909), north facade . . .	178
2-28.	C. L. Vivian, Deacon Day building, Ithaca, New York (1902-03; destroyed), west facade	180
2-29.	C. L. Vivian, Titus Block alterations for <i>Ithaca Daily Journal</i> , Ithaca, New York (1905; destroyed), exterior view from the northeast	183
2-30.	Titus Block alterations for <i>Ithaca Daily Journal</i> , Ithaca, New York (1905; destroyed), interior view	183
2-31.	C. L. Vivian, Blood-Jackson Block, Ithaca, New York (1909), exterior view from the southwest	185
2-32.	C. L. Vivian, Wheeler Bank building, Interlaken, New York (1909-11; altered), exterior view from the northwest.	189
2-33.	Platt S. Lyons, Alexander Minturn, and A. Boys (builders), Ithaca Calendar Clock Company plant, Ithaca, New York (1874; rebuilt, 1876), exterior view from the south	192
2-34.	C. L. Vivian, Cornell Incubator Manufacturing Company plant, Ithaca, New York (1903-06; project), presentation drawing of the exterior	192
2-35.	C. L. Vivian, addition to Ithaca Sign Works, Ithaca, New York (1909), exterior view from the northeast	197

2-36.	C. L. Vivian, The Biggs Company building, Trumansburg, New York (1908-12), exterior view from the northeast	201
2-37.	Gibb & Waltz, Rand Hall, Cornell University, Ithaca, New York (1911-12; altered), south facade	204
2-38.	Driscoll Brothers & Company (builder), Ithaca Gas & Electric Corporation building, Ithaca, New York (1916), exterior view from the southwest at night	204
2-39.	Driscoll Brothers & Company (builder), Strand Theater, Ithaca, New York, (1916; destroyed), exterior view from the southwest	208
2-40.	C. L. Vivian, First National Bank of Trumansburg, Trumansburg, New York (1923-24; altered), main floor plan.	211
2-41.	First National Bank, Trumansburg (1923-24; altered), south elevation . .	213
2-42.	First National Bank, Trumansburg (1923-24; altered), south facade . . .	213
2-43.	Meade & Hamilton with C. L. Vivian (superintending), Federal Telephone & Telegraph Company central telephone exchange building, Ithaca, New York (1911-12; altered), east facade	217
3-1.	Charles F. Osborne, Cornell University boat house, Ithaca, New York (1890; destroyed), exterior view from the west	222
3-2.	Vivian & Gibb, Charles and Sarah Courtney residence, Ithaca, New York (1898-99), east facade	222
3-3.	William H. Miller, Wait Hall, Cascadilla School, Ithaca, New York (1888-90), exterior view from the northwest	223
3-4.	W. H. Miller, Upper House, Cascadilla School, Ithaca, New York (1889-96; destroyed), exterior view from the southeast	223
3-5.	Vivian & Gibb, Cascadilla School boat house, Ithaca, New York (1893-95; altered), exterior view from the northwest	225
3-6.	Cascadilla School boat house, Ithaca (1893-95; altered), exterior view from the northwest	225
3-7.	McKim, Mead & White, Narragansett Casino, Narragansett, Rhode Island (1883-86; partially destroyed), exterior view from the south.	227
3-8.	McKim, Mead & White, Charles J. Osborn residence, Mamaroneck, New York (1883-85; partially destroyed), exterior view.	227

3-9.	Vivian & Gibb, Renwick Park main pavilions complex, Ithaca, New York (1894-95; altered), drawings of ground floor plan and north elevation	231
3-10.	Vivian & Gibb with William Webster (landscape architect), Renwick Park, Ithaca, New York (1894-95; altered), exterior view from the northeast	233
3-11.	Renwick Park main pavilions complex, Ithaca (1894-95; altered), exterior view from the northwest	233
3-12.	Renwick Park main pavilions complex, Ithaca (1894-95; altered), exterior view from the northeast	235
3-13.	Renwick Park, Ithaca (1894-95; altered), exterior view from the southwest	235
3-14.	Renwick Park east grounds, Ithaca (1894-95; altered), exterior view from the west	237
3-15.	Renwick Park main pavilions complex, Ithaca (1894-95; altered), exterior view from the east	237
3-16.	Frederick Law Olmsted (landscape architect), Court of Honor, World's Columbian Exposition, Chicago, Illinois (1890-93; destroyed), site plan .	246
3-17.	Charles B. Atwood, Peristyle with Musical Hall, Water Gate and Casino, World's Columbian Exposition, Chicago, Illinois (1890-93; destroyed), perspective drawing of exterior from the west	246
3-18.	Charles B. Atwood, Daniel H. Burnham, Frederick Law Olmsted, <i>et al.</i> , Court of Honor basin, World's Columbian Exposition, Chicago, Illinois (1890-92; project), aerial perspective rendering of preliminary design . . .	248
3-19.	Charles B. Atwood, Forestry Building, World's Columbian Exposition, Chicago, Illinois (1892-93; destroyed), exterior view from the southeast .	248
3-20.	Edmund M. Wheelwright, Castle Island shelter and lookout, Boston, Massachusetts (<i>ca.</i> 1884), presentation drawing of the exterior	253
3-21.	McKim, Mead & White, Newport Casino, Newport, Rhode Island (1879-81), exterior detail of the courtyard	253
3-22.	Vivian & Gibb, entrance gate (1895; partially destroyed); Stephen M. Oltz (builder), greenhouse (1895; destroyed) and caretaker's lodge (1895); William Webster (landscape architect), Lake View Cemetery, Ithaca, New York (1894-97), exterior view from the northwest	261

3-23.	Richardson & Pierce, Grove Cemetery funeral chapel and entrance gateway, Trumansburg, New York (1892-93), exterior view from the northwest	261
3-24.	Grove Cemetery receiving vault, Trumansburg, New York (1888), exterior view from the southeast	265
3-25.	Vivian & Gibb, Lake View Cemetery receiving vault, Ithaca, New York (1895), west facade	265
3-26.	Rumsey funerary vault, City Cemetery, Ithaca, New York (1888), exterior view from the northwest	267
3-27.	W. H. Miller, Wyckoff mausoleum, Lake View Cemetery, Ithaca, New York (1895), exterior view from the southwest.	269
3-28.	W. H. Miller, Cornell mausoleum, Lake View Cemetery, Ithaca, New York (ca. 1907-10), northeast facade	270
3-29.	W. H. Miller with Tiffany & Company (interior decoration), Cornell mausoleum, Lake View Cemetery, Ithaca, New York (ca. 1907-10), interior view looking to the southwest	270
3-30.	W. H. Miller, Miller grave site, Lake View Cemetery, Ithaca, New York (ca. 1909), exterior view from the southwest	272
3-31.	Eastern Mausoleum Company mausoleum (now Lake View Cemetery mausoleum), Lake View Cemetery, Ithaca, New York (1912-14), northeast facade	272
3-32.	Vivian burial site, Lake View Cemetery mausoleum, Lake View Cemetery, Ithaca, New York, interior view of vault markers.	273
3-33.	Richardson & Pierce, Union Free Academy building, Trumansburg, New York (1892-93; destroyed), sketch of exterior	273
3-34.	Vivian & Gibb, Neriton Fire Company No. 9 firehouse, Ithaca, New York (1894-95; altered), exterior view during relocation to new site	275
3-35.	Vivian & Gibb, Union Free School building, Ludlowville, New York (1894-95), exterior view from the southeast	280
3-36.	Clinton L. Vivian, addition to Union Free School building, Ludlowville, New York (1909-10), exterior view from the east	282
3-37.	Vivian & Gibb, Unitarian Church parish hall (Unity Hall), Barneveld (Trenton), New York (ca. 1895-96), exterior detail of main entrance	282

3-38.	Unitarian Church parish hall (Unity Hall), Barneveld (<i>ca.</i> 1895-96), exterior view from the north.	284
3-39.	C. F. Osborne, Morse Hall, Cornell University, Ithaca, New York (1888-89; destroyed), exterior view from the southwest	287
3-40.	Vivian & Gibb, Morse Hall addition, Cornell University, Ithaca, New York (1898-99; destroyed), exterior view from the northeast	287
3-41.	Morse Hall addition, Cornell University, Ithaca (1898-99; destroyed), interior view of Advanced Inorganic Chemistry Laboratory	290
3-42.	Archimedes Russell, West Sibley Hall (1870-71, 1881, 1884); C. F. Osborne, East Sibley Hall (1893-94); Vivian & Gibb, Sibley Dome addition (1900-03); Cornell University, Ithaca, New York, exterior view from the southwest	290
3-43.	Vivian & Gibb, Sibley Dome addition Cornell University, Ithaca, New York (1900-03), construction drawing of south elevation	294
3-44.	Sibley Dome addition Cornell University, Ithaca (1900-03), exterior view from the southwest	299
3-45.	Alvah B. Wood, Fall Creek School, Ithaca, New York (1879; destroyed), exterior view from the southwest	304
3-46.	C. L. Vivian, Fall Creek School addition, Ithaca, New York (1905; destroyed), east elevation drawing	304
3-47.	C. L. Vivian, South Hill School, Ithaca, New York (1906-07), exterior view from the southwest	306
3-48.	C. L. Vivian, South Hill School addition, Ithaca, New York (1916), east facade	307
3-49.	South Hill School, Ithaca (1906-07), exterior detail of the east entrance. .	309
3-50.	John V. Van Pelt, Dryden Public School, Dryden, New York (1910-11), exterior view from the northwest	312
3-51.	Dryden Public School, Dryden (1910-11), front (west) facade	312
3-52.	C. L. Vivian, Trumansburg Fire Department/Village offices building, Trumansburg, New York (1924-25), southeast facade	315
3-53.	C. L. Vivian, Ithaca city barn, Ithaca, New York (1924; destroyed), exterior view from the southeast	315

3-54.	C. L. Vivian, Buffalo Street Pumping Station/polling place, Ithaca, New York (1925), construction drawing of floor plan	317
3-55.	Buffalo Street Pumping Station/polling place, Ithaca (1925), south facade	317
3-56.	Larson & Wells, Lebanon City Hall, Lebanon, New Hampshire (1923-24), south facade	319
3-57.	Miller & Mallory, Goodyear Memorial Library, Groton, New York (1915-17), west facade	323
3-58.	W. H. Miller, Stimson Hall, Cornell University, Ithaca, New York (1900-02), presentation perspective drawing of the exterior from the northeast	323
4-1.	Charles W. Sullivan (builder), 810 East Seneca Street (C. W. Sullivan speculative house), Ithaca, New York (1891-92), exterior view from the southeast	326
4-2.	C. W. Sullivan (builder), 306 Eddy Street (C. W. Sullivan speculative house), Ithaca, New York (1892), east facade	327
4-3.	John M. Wilgus, Charles A. Ives duplex, Ithaca, New York (1893-94), east facade	329
4-4.	William H. Miller, "Craigielea" (Chi Phi chapter house), Ithaca, New York (1890-91; partially extant), exterior view from the northwest.	330
4-5.	W. H. Miller, Delta Kappa Epsilon chapter house, Ithaca, New York (1888?-94; altered), exterior view from the west	330
4-6.	W. H. Miller, Samuel D. Halliday residence, Ithaca, New York (1891), exterior view from the south	331
4-7.	Vivian & Gibb, Henry and Harriet Williams residence, New Haven, Connecticut (1892-93), east facade	334
4-8.	Henry and Harriet Williams residence, New Haven (1892-93), interior view of staircase hall	336
4-9.	Henry and Harriet Williams residence, New Haven (1892-93), interior detail of staircase Palladian window	337
4-10.	Henry and Harriet Williams residence, New Haven (1892-93), interior view of parlor	339
4-11.	Henry and Harriet Williams residence, New Haven (1892-93), interior view of library	339

4-12.	Henry and Harriet Williams residence, New Haven (1892-93), interior view of reception room	341
4-13.	Henry and Harriet Williams residence, New Haven (1892-93), interior detail of removed screen element	342
4-14.	Henry and Harriet Williams residence, New Haven (1892-93), interior view of foyer and reception room	342
4-15.	Henry and Harriet Williams residence, New Haven (1892-93), exterior view from the west	344
4-16.	Henry and Harriet Williams residence, New Haven (1892-93), exterior detail of carriage room.	344
4-17.	Sigma Phi chapter house, Ithaca, New York (1891-92; destroyed), exterior view from the northeast	346
4-18.	L. J. Young, George P. Bristol residence, Ithaca, New York (1893; destroyed), exterior view from the northwest.	346
4-19.	Vivian & Gibb, William and Elizabeth Beebe residence, New Haven, Connecticut (1892-93; altered), north facade	348
4-20.	Vivian & Gibb, Frank and Delia Porter residence, New Haven, Connecticut (1892-93), exterior view from the northwest	350
4-21.	Vivian & Gibb, Simeon and Minnie Smith residence, Ithaca, New York (1893-94), exterior view from the northwest	355
4-22.	Vivian & Gibb, Samuel G. Williams residence, Ithaca, New York (1894-95), north facade	355
4-23.	Samuel G. Williams residence, Ithaca (1894-95), interior view of the staircase hall	357
4-24.	Vivian & Gibb, Phi Delta Theta chapter house, Ithaca, New York (1895-96), sketch plan of the first floor	359
4-25.	Phi Delta Theta chapter house, Ithaca (1895-96), interior detail of living room columns	361
4-26.	Phi Delta Theta chapter house, Ithaca (1895-96), exterior view from the north	363
4-27.	Henry Ives Cobb, Marine Cafe, World's Columbian Exposition, Chicago, Illinois (1892-93; destroyed), exterior view from the southwest	363

4-28.	Vivian & Gibb, Theta Delta Chi chapter house, Ithaca, New York (1896-97; altered), exterior view from the northeast	366
4-29.	McKim, Mead & White, New York State Building, World's Columbian Exposition, Chicago, Illinois (1892-93; destroyed), exterior view from the southeast	366
4-30.	New York State Building, World's Columbian Exposition, Chicago (1892-93; destroyed), first floor plan	368
4-31.	Theta Delta Chi chapter house, Ithaca (1896-97; altered), blueprint of first floor plan	368
4-32.	Theta Delta Chi chapter house, Ithaca (1896-97; altered), blueprint of north elevation	370
4-33.	Theta Delta Chi chapter house, Ithaca (1896-97; altered), north facade .	370
4-34.	Theta Delta Chi chapter house, Ithaca (1896-97; altered), interior view of staircase hall at first story	372
4-35.	Theta Delta Chi chapter house, Ithaca (1896-97; altered), interior view of staircase hall from intermediate landing	372
4-36.	Theta Delta Chi chapter house, Ithaca (1896-97; altered), interior view of salon	374
4-37.	Theta Delta Chi chapter house, Ithaca (1896-97; altered), interior view of library and salon	374
4-38.	W. H. Miller, Sigma Chi chapter house, Ithaca, New York (1900), exterior view from the northwest.	377
4-39.	W. H. Miller, Kappa Sigma chapter house, Ithaca, New York (1902-03), exterior view from the northeast	377
4-40.	Vivian & Gibb, Theta Delta Chi dining annex, Ithaca, New York (1900-01; altered), exterior view from the southeast	379
4-41.	Vivian & Gibb, 209 Wait Avenue (Cornell Heights Land Company house), Ithaca, New York (1899), exterior view from the northeast.	379
4-42.	Vivian & Gibb, 228 Wait Avenue (Cornell Heights Land Company house), Ithaca, New York (1899), exterior view from the southeast while under construction	380
4-43.	228 Wait Avenue house, Ithaca (1899), exterior view from the southeast	380

4-44.	Vivian & Gibb?, John S. Reid residence, Ithaca, New York (<i>ca.</i> 1898), exterior view from the east	382
4-45.	209 Wait Avenue house, Ithaca (1899), interior view of the staircase hall	382
4-46.	209 Wait Avenue house, Ithaca (1899), interior view of the front parlors and staircase hall	384
4-47.	209 Wait Avenue house, Ithaca (1899), interior view of the living room	384
4-48.	Vivian & Gibb, Daniel and Anna Marsh residence, Ithaca, New York (1899; altered), east facade	386
4-49.	Daniel and Anna Marsh residence, Ithaca (1899; altered), interior view of the dining room	386
4-50.	Daniel and Anna Marsh residence, Ithaca (1899; altered), interior detail of dining room murals	388
4-51.	Daniel and Anna Marsh residence, Ithaca (1899; altered), interior detail of dining room fireplace	388
4-52.	Daniel and Anna Marsh residence, Ithaca (1899; altered), interior view of parlor	390
4-53.	Daniel and Anna Marsh residence, Ithaca (1899; altered), interior view of main hall and reception room	390
4-54.	Vivian & Gibb, Louis and Minnie Dennis residence, Ithaca, New York (1900; altered), exterior view from the southeast	393
4-55.	Louis and Minnie Dennis residence, Ithaca (1900; altered), exterior detail of the entrance porch	393
4-56.	Richard Munday and Benjamin Wyatt (builders), Daniel Ayrault residence, Newport, Rhode Island (1739; destroyed), sketch by J. C. Halden exterior detail of main entrance	395
4-57.	Louis and Minnie Dennis residence, Ithaca (1900; altered), blue-line drawing of the first floor plan	397
4-58.	Louis and Minnie Dennis residence, Ithaca (1900; altered), interior view of the staircase hall	397
5-1.	Clinton L. Vivian, Jared T. Newman house/Lyman P. Wilson residence, Cayuga Heights, New York (1920-21), exterior view from the southeast .	402

5-2.	C. L. Vivian, Peter T. Hutchinson residence, Cayuga Heights, New York (1924), exterior view from the south	402
5-3.	Vivian & Gibb, Elizabeth A. Wattles residence, Ithaca, New York (1894-95), exterior view from the northwest	404
5-4.	Vivian & Gibb, William and Lilly Eaton residence, Ithaca, New York (1897), exterior view from the southwest	406
5-5.	Vivian & Gibb, Fred C. Fowler residence, Ithaca, New York (1898), exterior view from the southeast	407
5-6.	Vivian & Gibb, Charles and Katherine Cornell, Ithaca, New York (1900; altered), exterior view from the northwest	409
5-7.	Charles and Katherine Cornell, Ithaca (1900;altered), interior detail of library fireplace	409
5-8.	Charles and Katherine Cornell, Ithaca (1900; altered), interior view of entrance hall	411
5-9.	Charles and Katherine Cornell, Ithaca (1900; altered), interior view of staircase	412
5-10.	Charles and Katherine Cornell, Ithaca (1900; altered), working drawing of first floor plan	414
5-11.	Charles and Katherine Cornell, Ithaca (1900; altered), detail of reception room section drawing	414
5-12.	C. L. Vivian, John and Mary Blackman residence alterations, Ithaca, New York (1900-02), exterior view from the northeast	416
5-13.	William H. Miller with Nathan F. Barrett (landscape), "Grassmere" (H. Herman Westinghouse summer residence), Kidders, New York (1893, 1904), exterior view from the southeast	420
5-14.	Stephen M. Oltz (builder), additions to James L. Baker summer cottage, west shore of Cayuga Lake, New York (1895), exterior view from the southeast	420
5-15.	Clinton L. Vivian (on the right) with George Woodruff at the Vivian summer cottage, west shore of Cayuga Lake, New York (1897, 1902; destroyed), partial exterior view from the north	422
5-16.	Vivian & Gibb (attributed), Charles H. Blood boathouse, west shore of Cayuga Lake, New York (ca. 1899; destroyed), exterior view from the northwest	426

5-17.	Vivian & Gibb, "Umphville" cottage, west shore of Cayuga Lake, New York (1898; altered), exterior view from the northwest	427
5-18.	"Umphville" cottage, west shore of Cayuga Lake (1898; altered), interior view of the living hall	427
5-19.	"Umphville" cottage, west shore of Cayuga Lake (1898; altered), main floor plan	430
5-20.	"Umphville" cottage, west shore of Cayuga Lake (1898; altered), interior detail of living hall fireplace	432
5-21.	"Umphville" cottage, west shore of Cayuga Lake (1898; altered), interior view of staircase screen from living hall	433
5-22.	C. L. Vivian, "Rest-A-While" (Edwin and Laura Gillette summer cottage) dock shelter, west shore of Cayuga Lake, New York (1901), exterior view from the east	435
5-23.	Vivian & Gibb, "Rest-A-While" (Edwin and Laura Gillette summer cottage), west shore of Cayuga Lake, New York (1899), exterior view from the northeast	435
5-24.	"Rest-A-While," west shore of Cayuga Lake (1899), interior view of the living room	437
5-25.	"Rest-A-While," west shore of Cayuga Lake (1899), interior view of the staircase and chimney	437
6-1.	Vivian & Gibb, "The Hickories" (Townsend G. and Sophia C. F. Glover estate) main house, Cazenovia, New York (1897-99), exterior view from the southwest	442
6-2.	Vivian & Gibb, "The Hickories" (Townsend G. and Sophia C. F. Glover estate) carriage house, Cazenovia, New York (1897-99), exterior view from the southeast	443
6-3.	"The Hickories" main house, Cazenovia (1897-99), interior view of main staircase hall at first-story level	446
6-4.	"The Hickories" main house, Cazenovia (1897-99), interior view of main staircase hall at the second-story level	446
6-5.	"The Hickories" main house, Cazenovia (1897-99), interior view of library looking south with fireplace	448
6-6.	"The Hickories" main house, Cazenovia (1897-99), interior view of south parlor looking west towards bay window	448

6-7.	"The Hickories" main house, Cazenovia (1897-99), interior view of dining room looking west	450
6-8.	"The Hickories" main house, Cazenovia (1897-99), interior view of south parlor looking south with fireplace.	450
6-9.	"The Hickories" main house, Cazenovia (1897-99), interior view of library looking toward the south parlor beyond.	451
6-10.	"The Hickories" main house, Cazenovia (1897-99), interior view of second-story bedroom looking northwest towards bay window.	451
6-11.	Clinton L. Vivian, Herbert and Donna Willson residence, Ithaca, New York (1901), exterior view from the southeast	454
6-12.	Herbert and Donna Willson residence, Ithaca (1901), exterior detail of entrance porch	454
6-13.	Herbert and Donna Willson residence, Ithaca (1901), interior view of staircase hall and reception room	456
6-14.	Herbert and Donna Willson residence, Ithaca (1901), interior view of reception room and staircase hall	458
6-15.	Herbert and Donna Willson residence, Ithaca (1901), interior view of parlor	458
6-16.	Herbert and Donna Willson residence, Ithaca (1901), interior detail of dining room sideboard	459
6-17.	C. L. Vivian, Frank and Cora Morse residence, Ithaca, New York (1904-05; altered), exterior view from the southwest	462
6-18.	William H. Miller, "Cascadilla Manse" (John M. Scott residence), Ithaca, New York (1894-95; destroyed), exterior view from the south	462
6-19.	Samuel E. Hillger, Virgil and Effie Morse residence, Ithaca, New York (1896-97), exterior view from the southwest	465
6-20.	Frank and Cora Morse residence, Ithaca (1904-05; altered), interior view of staircase	467
6-21.	Frank and Cora Morse residence, Ithaca (1904-05; altered), interior view of living room looking north	469
6-22.	Frank and Cora Morse residence, Ithaca (1904-05; altered), interior view of dining room looking southeast	469

6-23.	Frank and Cora Morse residence, Ithaca (1904-05; altered), interior detail of living room fireplace	470
6-24.	C. L. Vivian, Isaac and Florence Holton residence, Trumansburg, New York (1904-05), exterior view from the northeast	472
6-25.	C. L. Vivian?, Holton family funerary monument, Grove Cemetery, Trumansburg, New York (<i>ca.</i> 1905), exterior view from the west	473
6-26.	Isaac and Florence Holton residence, Trumansburg (1904-05), exterior detail of front (east) porch	473
6-27.	Isaac and Florence Holton residence, Trumansburg (1904-05), interior view of sitting room looking toward drawing room	475
6-28.	Isaac and Florence Holton residence, Trumansburg (1904-05), interior view of dining room looking toward bay window	475
6-29.	Brown & Nichols, Ezra Cornell residence (now “Llenroc”), Ithaca, New York (1865-75), west facade	478
6-30.	Willard W. Rowlee (landscape designer), Edward and Edith Wyckoff estate, Ithaca, New York (1897-98; partially extant), exterior view from the southeast	482
6-31.	Edward and Edith Wyckoff estate, Ithaca (1897-98; partially extant), exterior view from the southeast with chicken house	482
6-32.	W. H. Miller, Edward and Edith Wyckoff residence, Ithaca, New York (1897-99; destroyed), exterior view from the south	483
6-33.	W. H. Miller?, study addition to Edward and Edith Wyckoff residence, Ithaca, New York (1900; destroyed), exterior view from the northwest . .	483
6-34.	Edward and Edith Wyckoff residence, Ithaca (1897-99, 1900; destroyed), reconstructed first floor plan	484
6-35.	W. H. Miller (attributed), Edward and Edith Wyckoff carriage house, Ithaca, New York (1898-99; altered), exterior view from the southeast . .	484
6-36.	Driscoll Brothers & Company (builder), Edward and Edith Wyckoff gate lodge, Ithaca, New York (1898-99), exterior view from the southwest	487
6-37.	C. L. Vivian (attributed), Edward and Edith Wyckoff garage, Ithaca, New York (<i>ca.</i> 1905), exterior view from the southeast	487

6-38.	Warren H. Manning (landscape architect), Treman-Van Cleef-Treman estate, Ithaca, New York (1900-02; partially extant), exterior view from the northwest	494
6-39.	W. H. Miller, Mynderse and Elizabeth Van Cleef residence, Ithaca, New York (1901-03), west facade	494
6-40.	W. H. Miller, Robert and Laura Treman residence, Ithaca, New York (1901-03), northeast facade	496
6-41.	Vivian & Gibb/ Arthur N. Gibb, Charles and Mary Treman residence, Ithaca, New York (1900-02; destroyed), northwest facade	496
6-42.	C. L. Vivian, Charles and Mary Treman carriage house (foreground) and Mynderse Elizabeth Van Cleef carriage house (background), Ithaca, New York (1903-05), exterior view from the south	498
6-43.	Gibb & Waltz, Wilder D. Bancroft, Ithaca, New York (1907), east facade	498
6-44.	John Snaith (builder, original house), Fred P. Randolph (builder, fire reconstruction), Roger and Caroline Williams residence, Ithaca, New York (1875, 1891; altered), exterior view from the southwest	502
6-45.	C. L. Vivian, "DeWitt Park West" (Roger and Caroline Williams residence), Ithaca, New York (1904-07), exterior view from the southeast	507
6-46.	"DeWitt Park West," Ithaca (1904-07), south facade	509
6-47.	"DeWitt Park West," Ithaca (1904-07), exterior detail of entrance porch and flanking window	509
6-48.	"DeWitt Park West," Ithaca (1904-07), interior detail of library fireplace	510
6-49.	"DeWitt Park West," Ithaca (1904-07), interior view of the main staircase hall looking towards library	512
6-50.	"DeWitt Park West," Ithaca (1904-07), interior view of the music room	512
6-51.	"DeWitt Park West," Ithaca (1904-07), detail of interior surround of windows in the music room	514
6-52.	"DeWitt Park West," Ithaca (1904-07), interior detail of the music room entrance	515

6-53.	“DeWitt Park West,” Ithaca (1904-07), interior detail of the dining room entrance from the staircase hall	517
6-54.	“DeWitt Park West,” Ithaca (1904-07), interior view of the dining room looking towards the bay window	518
6-55.	“DeWitt Park West,” Ithaca (1904-07), interior view of the dining room looking towards the built-in sideboard	518
6-56.	“DeWitt Park West,” Ithaca (1904-07), interior view of the staircase hall looking northwest towards dining room entrance and second-story arcade	519
6-57.	“DeWitt Park West,” Ithaca (1904-07), interior detail of second-story study looking towards the fireplace	521
6-58.	“DeWitt Park West,” Ithaca (1904-07), interior view of second-story study looking towards the fireplace	521
6-59.	“DeWitt Park West,” Ithaca (1904-07), interior view of the main staircase hall looking south towards second-story-stained glass window group	522
7-1.	Clinton L. Vivian (attributed), alterations/relocation for Heights Court apartment building, Ithaca, New York (1912), south facade	531
7-2.	C. L. Vivian (attributed), Edward and Edith Wyckoff residence, Ithaca, New York (1917-24?; altered), exterior view from the south	531
7-3.	C. L. Vivian, Daniel and Alice Van Hoesen residence additions, Ithaca, New York (1909), exterior view from the northeast	534
7-4.	Alvah B. Wood, Cornell Cosmopolitan Club chapter house, Ithaca, New York (1909; project), presentation perspective drawing of the exterior. . .	536
7-5.	Wilkinson & Magonigle, Sheldon Court apartment building, Ithaca, New York (1902-03; altered), exterior view from the northeast	536
7-6.	C. L. Vivian with John A. Gurd, Cornell Cosmopolitan Club chapter house, Ithaca, New York (1909-11; altered), exterior view from the northwest	540
7-7.	Cornell Cosmopolitan Club chapter house, Ithaca (1909-11; altered), exterior detail of entrance stairway	540
7-8.	Cornell Cosmopolitan Club chapter house, Ithaca (1909-11; altered), construction drawing of upper-stories truss	542

7-9.	Cornell Cosmopolitan Club chapter house, Ithaca (1909-11; altered), interior detail of auditorium fireplace	542
7-10.	H. Hana, monolithic concrete house, Santpoort, The Netherlands (1911), exterior view	544
7-11.	Cornell Cosmopolitan Club chapter house, Ithaca (1909-11; altered), presentation perspective drawing of the exterior from the southwest. . . .	545
7-12.	Walter Burley Griffin, "Greentrees" (Frank and Cora Morse estate) residence, Ithaca, New York (1914; project), presentation perspective drawing of the exterior view from the south	547
7-13.	Walter Burley Griffin, "Greentrees" (Frank and Cora Morse estate) grounds, Ithaca, New York (1914; project), site layout and planting plan drawing	548
7-14.	"Greentrees" (Frank and Cora Morse estate) residence, Ithaca, New York (1915-17), exterior view from the south.	548
7-15.	"Greentrees" residence, Ithaca (1915-17), as-built drawing of the main floor plan	550
7-16.	"Greentrees" residence, Ithaca, New York (1915-17), exterior view from the northwest	550
7-17.	C. L. Vivian, Alpha Gamma Rho chapter house, Ithaca, New York (1915; destroyed), drawing of the first floor plan of first scheme	554
7-18.	Alpha Gamma Rho chapter house, Ithaca (1915; destroyed), drawing of the north elevation of first scheme	554
7-19.	Alpha Gamma Rho chapter house, Ithaca, New York (unknown date), exterior view from the northwest.	555
7-20.	Alpha Gamma Rho chapter house, Ithaca (1915; destroyed), drawing of the first floor plan of final scheme	558
7-21.	Alpha Gamma Rho chapter house, Ithaca (1915; destroyed), exterior view from the east	559
7-22.	Alpha Gamma Rho chapter house, Ithaca (1915; destroyed), exterior view from the west.	559
7-23.	C. L. Vivian, 1301 North Cayuga Street (Herman Berholtz) speculative house, Ithaca, New York (1907-09), exterior view from the southwest. . .	561
7-24.	C. L. Vivian, 106 West Falls Street (Herman Berholtz) speculative house, Ithaca, New York (1907-09), exterior view from the southwest. . .	563

7-25.	C. L. Vivian, 1110 North Cayuga Street speculative house /Herman and Adelina Berholtz residence, Ithaca, New York (1907-09), exterior view from the southeast	565
7-26.	1110 North Cayuga Street house/Herman and Adelina Berholtz residence, Ithaca (1907-09), interior view of parlor	567
7-27.	1110 North Cayuga Street speculative house/Herman and Adelina Berholtz residence, Ithaca (1907-09), interior detail of dining-room fireplace	567
7-28.	Marshall C. West (builder), 1109 North Cayuga Street (Earl Chapman) speculative house, Ithaca, New York (1912), exterior view from the southwest	570
7-29.	C. L. Vivian, Charles and Eleanor Garrett duplex, Ithaca, New York (1913-14), exterior view from the southeast while under construction . . .	572
7-30.	Charles and Eleanor Garrett duplex, Ithaca (1913-14), exterior view from the southeast	572
7-31.	Frank Lloyd Wright, George and Delta Barton residence, Buffalo, New York (1903-04), exterior view from the southeast	574
7-32.	George and Delta Barton residence, Buffalo (1903-04), presentation drawing of first floor plan	574
7-33.	Charles and Eleanor Garrett duplex, Ithaca (1913-14), construction drawing of first floor plan	576
7-34.	Charles and Eleanor Garrett duplex, Ithaca (1913-14), construction drawing of second floor plan	576
7-35.	Charles and Eleanor Garrett duplex, Ithaca (1913-14), interior view of living room looking toward dining room	577
7-36.	Charles and Eleanor Garrett duplex, Ithaca (1913-14), interior view of dining room	577
7-37.	Charles and Eleanor Garrett duplex, Ithaca (1913-14), interior detail of living-room fireplace	578
7-38.	C. L. Vivian, First Methodist-Episcopal Church parsonage, Ithaca, New York (1916-18), exterior view from the southeast	580
7-39.	First Methodist-Episcopal Church parsonage, Ithaca (1916-18), construction drawing of first floor plan	581

7-40.	First Methodist-Episcopal Church parsonage, Ithaca (1916-18), interior view of living room looking toward dining room	583
7-41.	First Methodist-Episcopal Church parsonage, Ithaca (1916-18), interior view of dining room	583
7-42.	First Methodist-Episcopal Church parsonage, Ithaca (1916-18), interior view of staircase	584
7-43.	C. L. Vivian, "Juniper Hill" (William and Lydia Biggs estate) residence, Trumansburg, New York (1917-21), southeast (front) facade	586
7-44.	"Juniper Hill" (William and Lydia Biggs estate) carriage house, Trumansburg, New York (<i>ca.</i> 1918), exterior view from the south	586
7-45.	William P. Biggs (client), "Juniper Hill" (William and Lydia Biggs estate) grounds, Trumansburg, New York (<i>ca.</i> 1911), sketch of site plan for Miller design	588
7-46.	W. P. Biggs (client), "Juniper Hill" (William and Lydia Biggs estate) grounds, Trumansburg, New York (<i>ca.</i> 1918), sketch of site plan for Vivian design	589
7-47.	William H. Miller, "Juniper Hill" (William and Lydia Biggs estate) residence, Trumansburg, New York (1911; project), drawing of first floor plan	591
7-48.	"Juniper Hill" residence, Trumansburg (1911; project), drawing of southeast (front) elevation	591
7-49.	"Juniper Hill" residence, Trumansburg (1917-21), drawing of first floor plan	593
7-50.	"Juniper Hill" residence, Trumansburg (1917-21), drawing of southeast (front) elevation	593
7-51.	"Juniper Hill" residence, Trumansburg (1917-21), interior view of main staircase hall	594
7-52.	"Juniper Hill" residence, Trumansburg (1917-21), interior view of den . .	594
7-53.	C. L. Vivian, Elmer and Mabel Wanzer residence, Cayuga Heights, New York (<i>ca.</i> 1928), exterior view from the southwest	596
7-54.	C. L. Vivian, Elmer and Mabel Wanzer garage, Cayuga Heights, New York (<i>ca.</i> 1928), northwest (front) facade	596
7-55.	Elmer and Mabel Wanzer residence, Cayuga Heights (<i>ca.</i> 1928), exterior detail of service entrance	598

7-56.	C. L. Vivian, Dorothy P. Barstow summer residence, Cayuga Heights, New York (<i>ca.</i> 1929; unbuilt scheme), drawing of first floor plan of first scheme	604
7-57.	Dorothy P. Barstow summer residence, Cayuga Heights (<i>ca.</i> 1929; unbuilt scheme), drawing of west elevation	604
7-58.	Mary L. Barstow?, Dorothy P. Barstow summer residence, Cayuga Heights, New York (<i>ca.</i> 1929; unbuilt scheme), sketch of revised west elevation	606
7-59.	C. L. Vivian, Dorothy P. Barstow summer residence, Cayuga Heights, New York (1929), construction drawing of west elevation	606
7-60.	Dorothy P. Barstow summer residence, Cayuga Heights (1929), exterior view from the west	608
7-61.	Dorothy P. Barstow summer residence, Cayuga Heights (1929), drawing of preliminary first floor plan	610
7-62.	Dorothy P. Barstow summer residence, Cayuga Heights (1929), drawing of preliminary second floor plan	611
7-63.	Dorothy P. Barstow summer residence, Cayuga Heights (1929), construction drawing of east elevation	612
7-64.	Dorothy P. Barstow summer residence, Cayuga Heights (1929), exterior detail of the east entrance	612
7-65.	Dorothy P. Barstow summer residence, Cayuga Heights (1929), interior view of the first-floor staircase hall	614
7-66.	Dorothy P. Barstow summer residence, Cayuga Heights (1929), interior view of the dining room	614
7-67.	Dorothy P. Barstow summer residence, Cayuga Heights (1929), interior view of the living room looking toward terrace entrance	615
7-68.	Dorothy P. Barstow summer residence, Cayuga Heights (1929), interior view of the living room looking toward fireplace	615
7-69.	Dorothy P. Barstow summer residence, Cayuga Heights (1929), interior view of the second-floor staircase hall	617
7-70.	Dorothy P. Barstow summer residence, Cayuga Heights (1929), interior view of southwest bedroom	617
7-71.	Arthur N. Gibb, George and Mabel Walters residence, Cayuga Heights, New York (1930), exterior view from the southeast	619

7-72.	Dorothy P. Barstow summer residence, Cayuga Heights (1929), exterior view from the northeast	619
8-1.	Clinton L. Vivian, Volney and Laura Davenport residence, Ithaca, New York (<i>ca.</i> 1924), exterior view from the southeast.	624
8-2.	Volney and Laura Davenport residence, Ithaca (<i>ca.</i> 1924), preliminary sketches and design <i>programme</i>	626
8-3.	Volney and Laura Davenport residence, Ithaca (<i>ca.</i> 1924), construction drawing of north elevation	627
8-4.	C. L. Vivian, Dorothy P. Barstow summer residence, Cayuga Heights, New York (<i>ca.</i> 1929; unbuilt scheme), drawing of first floor plan of first scheme	629
8-5.	Dorothy P. Barstow summer residence, Cayuga Heights (<i>ca.</i> 1929; unbuilt scheme), drawing of west elevation	629
8-6.	Mary L. Barstow?, Dorothy P. Barstow summer residence, Cayuga Heights, New York (<i>ca.</i> 1929; unbuilt scheme), sketch of revised west elevation	631
8-7.	C. L. Vivian, Dorothy P. Barstow summer residence, Cayuga Heights, New York (1929), schematic drawing of first floor plan	631
8-8.	Dorothy P. Barstow summer residence, Cayuga Heights (1929), construction drawing of preliminary first floor plan	632
8-9.	Dorothy P. Barstow summer residence, Cayuga Heights (1929), construction drawing of first floor plan	633
8-10.	Dorothy P. Barstow summer residence, Cayuga Heights, New York (1929), construction drawing of west elevation	635
8-11.	Dorothy P. Barstow summer residence, Cayuga Heights (1929), construction drawing of interior elevations for dining room	635
8-12.	C. L. Vivian, Isaac and Florence Holton residence, Trumansburg, New York (1904-05), interior detail of main staircase landing.	637
8-13.	C. L. Vivian, Ithaca city barn, Ithaca, New York (1924; destroyed), construction print of building section	640
8-14.	Ithaca city barn, Ithaca, New York (1924; destroyed), construction print of East Elevation	640
8-15.	Vivian & Gibb, Theta Delta Chi chapter house, Ithaca, New York (1896-97), exterior view from the northeast	651

8-16.	Vivian & Gibb, Daniel and Anna Marsh residence, Ithaca, New York (1899), east facade	651
8-17.	C. L. Vivian, Herbert and Donna Willson residence, Ithaca, New York (1901), south facade	653
8-18.	C. L. Vivian, "DeWitt Park West" (Roger and Caroline Williams residence), Ithaca, New York (1904-07), exterior view from the southeast	654
8-19.	Vivian & Gibb, Louis and Minnie Dennis residence, Ithaca, New York (1900; altered), east facade	658
8-20.	Gibb & Waltz, Hollis and Lois Dann residence, Ithaca, New York (1907; altered), north facade	658
8-21.	Clinton L. Vivian, Erwin Library & Institute, Boonville, New York (1889-91), exterior view from the northeast	661
8-22.	William H. Miller, First Baptist Church, Ithaca, New York (1890-91), presentation perspective drawing of the exterior from the southwest.	666
8-23.	W. H. Miller, Boardman Hall, Cornell University, Ithaca, New York (1890-91; destroyed), interior view of law library	666
8-24.	Erwin Library, Boonville (1889-91), interior view of reading room	668
8-25.	W. H. Miller, Southworth Library, Dryden, New York (1892-94), exterior view from the southeast	669
8-26.	W. H. Miller, First Unitarian Church, Ithaca, New York (1893; altered), exterior view from the southeast	669
8-27.	First Unitarian Church, Ithaca (1893; altered), exterior detail of the entrance porch from the east	672
8-28.	Erwin Library, Boonville (1889-91), exterior detail of entrance portal.	673
8-29.	Vivian & Gibb, Henry and Harriet Williams residence, Ithaca, New York (1892-93), exterior view from the southeast	675
8-30.	Brown & Von Beren, 234 Lawrence Street house, New Haven, Connecticut (1894), exterior view from the northeast	678
8-31.	Brown & Von Beren, Henry and Emily Herz residence, New Haven, Connecticut (1895), exterior view from the southeast	679
8-32.	Brown & Von Beren, Harry and Pauline Aher residence, New Haven, Connecticut (1895), exterior view from the northeast.	681

8-33.	Brown & Von Beren, Moritz and Fannie Speir residence, New Haven, Connecticut (1895), exterior view from the southeast	682
8-34.	Brown & Von Beren, Westville fire station, New Haven, Connecticut (1915), exterior view from the southeast	684
8-35.	Vivian & Gibb, West Block, Ithaca, New York (1892-93), south facade . .	685
8-36.	Theta Delta Chi chapter house, Ithaca (1896-97), construction drawing of north elevation	687
8-37.	Theta Delta Chi chapter house, Ithaca (1896-97), north facade	687
8-38.	Vivian & Gibb, Sibley Dome addition, Cornell University, Ithaca, New York (1900-03), south facade	688
8-39.	W. H. Miller, Stimson Hall, Cornell University, Ithaca, New York (1900-02), exterior view from the north	689
8-40.	W. H. Miller, Kappa Sigma chapter house, Ithaca, New York (1902-03), exterior view from the northeast	689
8-41.	Carrère & Hastings, Goldwin Smith Hall, Cornell University, Ithaca, New York (1902-06), exterior view from the southwest	690
8-42.	Carrère & Hastings, Sheldon Memorial Sundial, Cornell University, Ithaca, New York (1910), exterior view from the southwest	690
8-43.	C. L. Vivian, New York & Pennsylvania Telephone & Telegraph (Bell) Company central telephone exchange building, Ithaca, New York (1901-02), north facade	692
8-44.	Empire State Telephone Company central telephone exchange building, Auburn, New York (1902-03; destroyed), exterior view	693
8-45.	Empire State Telephone Company central telephone exchange building, Auburn (1902-03; destroyed), interior view of operating room	694
8-46.	Cortland Home Telephone Company central telephone exchange building, Cortland, New York (1904-05), exterior view from the southwest	695
8-47.	New York & Pennsylvania Telephone & Telegraph Company central telephone exchange building, Geneva, New York (1909), north facade . . .	697
8-48.	Fred J. Bogart (builder), Frank and Nellia Eschenberg residence alterations, Ithaca, New York (1899-1900), exterior view from the southwest	700

8-49.	F. J. Bogart (builder), Henry and Helen Hinckley residence alterations, Ithaca, New York (1895), exterior view from the north	702
8-50.	Bogart & Peters (builder), Charles G. Hoyt residence (1890); W. H. Miller, C. G. Hoyt residence alterations (1894); Bogart & Peters (builder), C. G. Hoyt carriage house, Ithaca, New York (1890), exterior view from the southwest	702
8-51.	Fred J. Bogart (builder), D. H. Wanzer building alterations, Ithaca, New York (1899); Arthur N. Gibb, Wanzer Block infill addition, Ithaca, New York (1905-06), exterior view from the southwest	704
8-52.	Fred J. Bogart & Son (builder), George and Phoebe Miller residence, Ithaca, New York (1907-08), exterior view from the southeast	705
8-53.	George and Phoebe Miller residence, Ithaca (1907-08), exterior detail of the main entrance	708
8-54.	C. L. Vivian, John and Mary Blackman residence alteration, Ithaca, New York (1900-02), exterior detail of main entrance	710
9-1.	H. H. Richardson, Mary F. Stoughton residence, Cambridge, Massachusetts (1882-83; altered), exterior view from the east	717
9-2.	McKim, Mead & White, Isaac Bell, Jr., summer residence, Newport, Rhode Island (1881-83), exterior view from the southeast	717
9-3.	Edward B. Green, Edward B. Green residence, Ithaca, New York (1880; altered), exterior view from the north	719
9-4.	Edward B. Green residence, Ithaca (1880; altered), exterior view from the southeast	719
9-5.	Bruce Price, Travis C. Van Buren residence, Tuxedo Park, New York (1886), exterior view	721
9-6.	Rossiter & Wright, "Rock Gate" (Lucius A. Barbour residence), Washington, Connecticut (<i>ca.</i> 1885), exterior view	721
9-7.	McKim, Mead & White, Henry A. C. Taylor residence, Newport, Rhode Island (1882-86; destroyed), exterior view	722
9-8.	Henry A. C. Taylor residence, Newport (1882-86; destroyed), drawing of first floor plan	722
9-9.	Arthur Little, "Cliffs" (George D. Howe summer residence), Manchester, Massachusetts (1878-79), exterior view	725
9-10.	"Cliffs," Manchester (1878-79), drawing of first floor plan	725

9-11.	Albert S. Gottlieb, Rudolph Steinert residence, New Haven, Connecticut (1908), exterior view from the northwest	727
9-12.	James Gamble Rogers, Roger P. Tyler residence, New Haven, Connecticut (1913), east facade	728
9-13.	J. G. Rogers, Sarah P. Tyler residence, New Haven, Connecticut (1913), east facade	729
9-14.	Henry Vaughan, "Gladisfen" (John M. Glidden estate) residence, Newcastle, Maine (<i>ca.</i> 1883), west facade	731
9-15.	"Gladisfen" residence, Newcastle (<i>ca.</i> 1883), view from Newcastle along the Damariscotta River	731
9-16.	Edwin W. Houghton, Charles A. Riddle residence, Seattle, Washington (1899), exterior view from the northwest	733
9-17.	C. F. Townsend, Eugene G. Allyn residence, New Haven, Connecticut (1916), west facade	733
9-18.	Vivian & Gibb, Henry and Harriet Williams residence, New Haven, Connecticut (1892-93), exterior view from the southeast	736
9-19.	C. L. Vivian, Herbert and Donna Willson residence, Ithaca, New York (1901), exterior view from the southwest	737
9-20.	C. L. Vivian, "Juniper Hill" (William and Lydia Biggs estate) residence, Trumansburg, New York (1917-21), southeast (front) facade	739
9-21.	C. L. Vivian, Samuel and Adah Spring residence, Cayuga Heights, New York (1921; altered), southeast (front) facade	739
9-22.	"Juniper Hill" residence, Trumansburg (1917-21), exterior view from the northwest	741
9-23.	J. Frederick Kelly, Herman P. Hessler residence, New Haven, Connecticut (1929), east facade	741
9-24.	C. L. Vivian, Dorothy P. Barstow summer residence, Cayuga Heights, New York (1929), exterior view from the west	742
9-25.	Frank Lloyd Wright, Thomas P. Hardy residence, Racine, Wisconsin (1905), presentation perspective drawing of the exterior	751
9-26.	Thomas P. Hardy residence, Racine (1905), presentation drawing of main floor plan	753

9-27.	Thomas P. Hardy residence, Racine (1905), presentation drawing of second floor plan	753
9-28.	Vivian & Gibb, "Rest-A-While" (Edwin and Laura Gillette summer cottage), west shore of Cayuga Lake, New York (1899), interior view of the living room looking toward fireplace	755
9-29.	"Rest-A-While," west shore of Cayuga Lake (1899), interior detail of the staircase	756
9-30.	C. L. Vivian, Frank and Cora Morse residence, Ithaca (1904-05; altered), interior view of living room looking north	758
9-31.	B. Haladane Douglas, small stucco house (<i>ca.</i> 1916), presentation drawing of the exterior	766
9-32.	Jack R. Linxmore, "fireproof" house (<i>ca.</i> 1916), presentation drawing of the exterior	766
9-33.	C. L. Vivian, New York & Pennsylvania Telephone & Telegraph (Bell) Company central telephone exchange building, Ithaca, New York (1901-02), north facade	769
9-34.	Vivian & Gibb, Lyceum Block, Ithaca, New York (1898-99; destroyed), exterior view from the northwest.	771
9-35.	C. L. Vivian, The Biggs Company building, Trumansburg, New York (1908-12; altered), exterior view from the northeast.	772
9-36.	C. L. Vivian with John A. Gurd, Cornell Cosmopolitan Club chapter house, Ithaca, New York (1909-11; altered), exterior view from the northwest	773
9-37.	C. L. Vivian, Clinton House addition and reconstruction, Ithaca, New York (1901-02), interior detail of wood-clad cast-iron column	775
9-38.	Vivian & Gibb, Cornell Heights Land Company house (228 Wait Avenue), Ithaca, New York (1899; altered), view from the southeast while under construction	781
9-39.	C. L. Vivian, E. J. Bentley rental duplex, Ithaca, New York (1904-05), exterior view from the northeast	781
A-1.	Clinton L. Vivian?/William E. Sager (builder), George and Ruth Williams residence, Ithaca, New York (1909), north facade	842
A-2.	C. L. Vivian?, Walter and Jeane Carver residence, Ithaca, New York (1909-10), exterior view from the northeast	845

A-3.	C. L. Vivian?/Arnold Hopkins and Elanson Burlingame (builders), Elias Fulkerson residence, Dryden, New York (1909), exterior view from the southeast	848
A-4.	C. L. Vivian, Erwin Library & Institute building, Boonville, New York (1889-91), north facade	855
A-5.	Vivian & Gibb, West Block, Ithaca, New York (1892-93), exterior detail of street-level storefront	859
A-6.	Vivian & Gibb, Henry and Harriet Williams residence, New Haven, Connecticut (1892-93), exterior view from the northeast	861
A-7.	Vivian & Gibb, William and Elizabeth Beebe residence, New Haven, Connecticut (1892-93), exterior view from the northwest	863
A-8.	Vivian & Gibb, Frank and Delia Porter residence, New Haven, Connecticut (1892-93), exterior detail of entrance porch from the northwest	865
A-9.	Vivian & Gibb, Frank and Mary Romer residence, Ithaca, New York (1892?-93; altered), exterior view from the northeast	867
A-10.	Vivian & Gibb, Simeon and Minnie Smith residence, Ithaca, New York (1893-94), exterior view from the southwest	879
A-11.	Vivian & Gibb, Cascadilla School boathouse, Ithaca, New York (1893-95; altered), aerial presentation drawing of the exterior from the northeast	883
A-12.	Vivian & Gibb, Renwick Park restaurant pavilion, Ithaca, New York (1894-95; altered), west facade	888
A-13.	Vivian & Gibb, Renwick Park dance pavilion, Ithaca, New York (1894-95; altered), exterior view from the northwest	888
A-14.	Vivian & Gibb, Renwick Park concession stand, Ithaca, New York (1894-95; altered), exterior view from the southwest	889
A-15.	Vivian & Gibb, Neriton Fire Company No. 9 firehouse, Ithaca, New York (1894-95; altered), exterior detail from the northeast	893
A-16.	Vivian & Gibb, Union Free School building, Ludlowville, New York (1894-95), exterior detail of the main entrance	896
A-17.	Vivian & Gibb, Samuel G. Williams residence, Ithaca, New York (1894-95), exterior view from the northeast	900

A-18.	Vivian & Gibb, Elizabeth A. Wattles residence, Ithaca, New York (1894-95), exterior view from the southwest	905
A-19.	Vivian & Gibb, Ithaca Trust Company building, Ithaca, New York (1895-96), presentation drawing of street (east) facade	908
A-20.	Vivian & Gibb, William and Winifred Pearson duplex, Ithaca, New York (1895), exterior view from the southeast	910
A-21.	Vivian & Gibb, Lakeview Cemetery entrance gate, Ithaca, New York (1895; altered), exterior view from the northwest	914
A-22.	Vivian & Gibb, Lakeview Cemetery receiving vault, Ithaca, New York (1895), west facade	914
A-23.	Vivian & Gibb, Phi Delta Theta chapter house, Ithaca, New York (1895-96; altered), exterior view from the northwest	917
A-24.	Vivian & Gibb, Unitarian Church parish hall (Unity Hall), Barneveld (Trenton), New York (<i>ca.</i> 1895-96), exterior from the southeast	921
A-25.	Vivian & Gibb, Ithaca City Hospital addition, Ithaca, New York (1896-97; altered), east facade	927
A-26.	Vivian & Gibb, Theta Delta Chi chapter house, Ithaca, New York (1896-97), blueprint of Section Through Salon & Lodge Room.	933
A-27.	Vivian & Gibb, Daniel and Mary Naughton residence, Ithaca, New York (1896), exterior view from the southeast	935
A-28.	Vivian & Gibb, Charles W. McDougall residence, Geneva, New York (1896; altered), exterior view from the southeast	937
A-29.	Vivian & Gibb, Isaac and Yetta Bernstein residence, Ithaca, New York (1896-97; altered), exterior view from the northwest	939
A-30.	Vivian & Gibb, Arthur and Henrietta Gibb residence, Ithaca, New York (1894-97; altered), exterior view from the southeast	941
A-31.	Vivian & Gibb, William and Lilly Eaton residence, Ithaca, New York (1897), exterior view from the northwest	943
A-32.	Vivian & Gibb, Clinton L. Vivian summer cottage, west shore of Cayuga Lake, New York (1897; destroyed), exterior view from the north	945
A-33.	Vivian & Gibb, "The Hickories" (Townsend and Sophia Jackson estate) main house, Cazenovia, New York (1897-99), exterior view from the northwest	948

A-34.	Vivian & Gibb, "The Hickories" (Townsend and Sophia Jackson estate) carriage house, Cazenovia, New York (1897-99), exterior view from the southeast	948
A-35.	Vivian & Gibb, Ithaca Hotel renovation and entrance porch, Ithaca, New York (1897-98; destroyed), exterior view from the northeast	955
A-36.	Vivian & Gibb, Edward and Clarence Wyckoff rental house alteration, Ithaca, New York (1898), exterior view from the northwest.	957
A-37.	Vivian & Gibb, Fred and Lucy Fowler residence, Ithaca, New York (1898), exterior view from the northeast.	960
A-38.	Vivian & Gibb, "Umphville" summer cottage, west shore of Cayuga Lake, New York (1898; altered), south facade	962
A-39.	Vivian & Gibb, Lyceum Block, Ithaca, New York (1898-99; destroyed), exterior detail of relocated cornerstone	965
A-40.	Vivian & Gibb, Morse Hall addition, Cornell University, Ithaca, New York (1898-99; destroyed), exterior view from the southeast	969
A-41.	Vivian & Gibb, Charles and Jennie Beaman residence, Ithaca, New York (1898-99), exterior view from the southwest	971
A-42.	Vivian & Gibb, Herbert and Bertha Elmer residence, Ithaca, New York (1898-99; altered), north facade	973
A-43.	Vivian & Gibb, Louis P. Coryell rental house, Ithaca, New York (1898-99), exterior view from the southeast.	975
A-44.	Vivian & Gibb, Charles and Sarah Courtney residence, Ithaca, New York (1898-99), exterior detail of bay window from the southeast.	978
A-45.	Vivian & Gibb, James and Katherine Creighton, Ithaca, New York (1898-99; destroyed), first floor plan of 1942 renovation by Cornell University Department of Buildings & Grounds	980
A-46.	Vivian & Gibb, Cornell Heights Land Company (209 Wait Avenue) house, Ithaca, New York (1899), exterior view from the northwest	982
A-47.	Vivian & Gibb, Cornell Heights Land Company (228 Wait Avenue) house, Ithaca, New York (1899; altered), exterior view from the southeast	982
A-48.	Vivian & Gibb (attributed), Charles H. Blood summer cottage boathouse, west shore of Cayuga Lake, New York (<i>ca.</i> 1899; destroyed), exterior view from the southeast	985

A-49.	Vivian & Gibb, "Rest-A-While" (Edwin and Laura Gillette) summer cottage, west shore of Cayuga Lake, New York (1899), exterior view from the southeast	987
A-50.	Vivian & Gibb, Daniel and Anna Marsh residence, Ithaca, New York (1899; altered), exterior view from the northeast	989
A-51.	Vivian & Gibb (attributed), "The Hickories" (Townsend and Sophia Jackson estate) boathouse, Cazenovia, New York (1899-1900), exterior view from the north	993
A-52.	Vivian & Gibb, Louis and Minnie Dennis residence, Ithaca, New York (1900; altered), construction drawing of Front [south] Elevation	995
A-53.	Vivian & Gibb, Charles and Katherine Cornell residence, Ithaca, New York (1900; altered), construction print of South Elevation	999
A-54.	Vivian & Gibb, Theta Delta Chi dining annex, Ithaca, New York (1900-01; altered), blueprint of East Elevation	1002
A-55.	Vivian & Gibb, Sibley Dome addition, Cornell University, Ithaca, New York (1900-03), blueprint of Second Floor Plan	1006
A-56.	Vivian & Gibb/ Arthur N. Gibb with Warren H. Manning (landscape), Charles and Mary Treman residence, Ithaca, New York (1900-02; destroyed), exterior view from the northwest	1009
A-57.	Vivian & Gibb, Cornell Heights Land Company (201 Thurston Avenue) house, Ithaca, New York (1900-01), exterior view from the northwest . .	1011
A-58.	C. L. Vivian, Burdick Block, Ithaca, New York (1901), exterior detail of the building cornice	1017
A-59.	C. L. Vivian, White & Burdick drug store, Ithaca, New York (1901; destroyed), interior view from the entrance	1017
A-60.	C. L. Vivian, Clinton House reconstruction and addition, Ithaca, New York (1901-02), exterior view from the southeast	1020
A-61.	C. L. Vivian, Herbert and Donna Willson residence, Ithaca, New York (1901), south facade	1022
A-62.	C. L. Vivian (attributed), "Rest-A-While" (Edwin and Laura Gillette) dock shelter, west shore of Cayuga Lake, New York (1901), exterior view from the southwest.	1024
A-63.	C. L. Vivian, Ithaca City Hospital addition, Ithaca, New York (1901-02; altered), exterior view from the southeast	1027

A-64.	C. L. Vivian, New York & Pennsylvania Telephone & Telegraph telephone exchange building, Ithaca, New York (1901-02), exterior detail of the entrance portico	1029
A-65.	C. L. Vivian, John and Mary Blackman residence alteration, Ithaca, New York (1900-02), exterior detail of the main entrance	1035
A-66.	C. L. Vivian, H. Herman Westinghouse rental duplex, Ithaca, New York (1902-03), exterior view from the southeast	1038
A-67.	C. L. Vivian, Deacon Day Building, Ithaca, New York (1902-03; destroyed), west (street) facade	1041
A-68.	C. L. Vivian, Clinton and Elizabeth Vivian summer cottage addition, west shore of Cayuga Lake, New York (1902; destroyed), exterior view from the north	1043
A-69.	C. L. Vivian with Harold A. Caparn (landscape), "Clovermere" (Jared and Jane Newman) summer cottage, Cayuga Heights, New York (1903; altered), exterior view from the southeast	1046
A-70.	C. L. Vivian, Isaac and Florence Holton residence, Trumansburg, New York (1904-05), drawing of North Elevation	1048
A-71.	C. L. Vivian, Ephraim J. Bentley rental duplex, Ithaca, New York (1904-05), exterior view from the northeast	1052
A-72.	C. L. Vivian, Charles and Mary Treman carriage house, Ithaca, New York (1903-05), exterior view from the northeast	1055
A-73.	C. L. Vivian, Mynderse and Elizabeth Van Cleef carriage house, Ithaca, New York (1903-05), exterior view from the southeast	1058
A-74.	C. L. Vivian, renovation for the <i>Ithaca Daily Journal</i> offices, Ithaca, New York (1905; destroyed), interior view	1062
A-75.	C. L. Vivian, Frank and Cora Morse residence, Ithaca, New York (1904-05; altered), interior detail of entrance porch	1064
A-76.	C. L. Vivian, Fall Creek School addition, Ithaca, New York (1905; destroyed), drawing of Basement Plan	1068
A-77.	C. L. Vivian, Mrs. John Abel house alteration, Ithaca, New York (1905; altered), exterior view from the northwest	1072
A-78.	C. L. Vivian, "DeWitt Park West" (Roger and Caroline Williams) residence, Ithaca, New York (1904-07), exterior view from the northeast	1075

A-79.	C. L. Vivian (attributed), Edward and Elizabeth Wyckoff garage, Ithaca, New York (<i>ca.</i> 1905; altered), exterior detail of window	1077
A-80.	C. L. Vivian, Guy and Clarice Whipple residence, Cayuga Heights, New York (1905-06; altered), exterior view from the northeast	1079
A-81.	C. L. Vivian, Cornell Incubator Manufacturing plant, Ithaca, New York (1903-06; project), presentation drawing of the exterior	1082
A-82.	C. L. Vivian, Ithaca City Hospital addition, Ithaca, New York (1901-02; altered), site plan	1085
A-83.	C. L. Vivian, Ithaca City Hospital addition, Ithaca, New York (1906; altered), site plan	1085
A-84.	C. L. Vivian, East Hill School addition, Ithaca, New York (1906), exterior detail of new entrance	1088
A-85.	C. L. Vivian, Ithaca High School boiler plant addition, Ithaca, New York (1906; destroyed), drawing of building Section A-A	1091
A-86.	C. L. Vivian, Daniel and Anna Marsh residence addition, Ithaca, New York (1906), exterior view from the northeast	1093
A-87.	C. L. Vivian, Renwick Hotel, Ithaca, New York (1903-06; destroyed), exterior view from the south	1096
A-88.	C. L. Vivian (attributed), John and Mary Blackman carriage house, Ithaca, New York (1906), east facade	1098
A-89.	C. L. Vivian, South Hill School, Ithaca, New York (1906-07), drawing of First Floor Plan	1101
A-90.	C. L. Vivian, Sprague Steamer Company No. 6 firehouse renovation, Ithaca, New York (1907; destroyed), construction print of Foundation and First Floor plans	1103
A-91.	C. L. Vivian (attributed) with Horace F. Major (landscape), "Engleside-On-Cayuga" (George and Grace Tarbell) summer cottage addition, west shore of Cayuga Lake, New York (1907; altered), exterior view from the southwest	1108
A-92.	"Engleside-On-Cayuga" (later "Barr Harbor") summer cottage, west shore of Cayuga Lake, New York (<i>ca.</i> 1880; altered), exterior view from the southeast	1108
A-93.	C. L. Vivian, Isaac LaBarr apartment building, Ithaca, New York (1908), exterior view from the southwest	1114

A-94.	C. L. Vivian, Ithaca High School biology laboratory addition, Ithaca, New York (1908; destroyed), drawing of building Section	1116
A-95.	C. L. Vivian, West Hill School entrance alteration, Ithaca, New York (1908; destroyed), drawing of partial plan and section	1118
A-96.	C. L. Vivian, George and Grace Tarbell boathouse, Ithaca, New York (1908-09; destroyed), construction print of South elevation	1125
A-97.	C. L. Vivian, 106 West Falls Street (H. Berholtz speculative house), Ithaca, New York (1907-09), exterior view from the southeast	1130
A-98.	C. L. Vivian, 1301 North Cayuga Street (H. Berholtz speculative house), Ithaca, New York (1907-09), exterior view from the southeast. .	1131
A-99.	C. L. Vivian, 1110 North Cayuga Street (H. Berholtz speculative house, later Herman and Adelina Berholtz personal residence), Ithaca, New York (1907-09), exterior view from the northwest	1133
A-100.	C. L. Vivian, Ithaca Sign Works plant addition, Ithaca, New York (1909), exterior view from the northeast.	1136
A-101.	C. L. Vivian, Daniel and Alice Van Hoesen residence alteration, Ithaca, New York (1909), exterior view from the southeast.	1139
A-102.	C. L. Vivian, Blood-Jackson Block, Ithaca, New York (1909), exterior view from the southwest	1143
A-103.	C. L. Vivian with Henry L. Stewart (client), H. L. Stewart house, Ithaca, New York (1909), exterior view from the southwest	1147
A-104.	C. L. Vivian, Charles and Sarah Smith residence, Ithaca, New York (1909-10), exterior view from the southwest	1149
A-105.	C. L. Vivian, Union Free School addition, Ludlowville, New York (1909-10; altered), exterior view from the southeast	1152
A-106.	C. L. Vivian, Fall Creek School addition, Ithaca, New York (1910; destroyed), construction drawing of East Elevation	1157
A-107.	C. L. Vivian with John A. Gurd, Cornell Cosmopolitan Club chapter house, Ithaca, New York (1900-11; altered), exterior view from the southwest	1163
A-108.	C. L. Vivian, Alice and Mary Dodd rental duplex, Ithaca, New York (1910), exterior view from the southeast	1165
A-109.	C. L. Vivian, Wheeler bank building, Interlaken, New York (1909-11; altered), west facade	1168

A-110.	C. L. Vivian, Edward McNally residence, Ithaca, New York (1910; altered), exterior view from the north	1171
A-111.	C. L. Vivian, William and Mae Riley residence, Ithaca, New York (1910-11), exterior view from the northwest	1174
A-112.	C. L. Vivian, Fall Creek School interior finishing, Ithaca, New York (1910-11; destroyed), construction drawing of New Boiler and Piping Plan	1180
A-113.	C. L. Vivian, Ithaca High School chemical laboratory addition, Ithaca, New York (1911; destroyed), construction print of section and interior elevation	1183
A-114.	C. L. Vivian, Fred H. Atwood grocery store reconstruction, Ithaca, New York (1911; destroyed), interior view of store	1187
A-115.	C. L. Vivian, The Biggs Company building, Trumansburg, New York (1908-12; altered), exterior view from the north	1192
A-116.	C. L. Vivian (attributed), Heights Court apartment building, Ithaca, New York (1912), exterior detail of main entrance	1194
A-117.	C. L. Vivian, Ithaca City Hall vault addition, Ithaca, New York (1912-13; destroyed), construction print of Tioga Street elevation/ Second Floor plan/North elevation	1197
A-118.	C. L. Vivian, Charles and Eleanor Garrett duplex, Ithaca, New York (1913-14), construction drawing of South Elevation	1199
A-119.	C. L. Vivian (attributed), Newman & Blood house/Beverly T. Galloway residence, Cayuga Heights, New York (<i>ca.</i> 1914; altered), exterior view from the southeast	1205
A-120.	C. L. Vivian, Alpha Gamma Rho chapter house addition, Ithaca, New York (1915; destroyed), construction drawing of North Elevation	1207
A-121.	C. L. Vivian, Walter and Julia Paine residence, Ithaca, New York (1916), exterior view from the southeast	1210
A-122.	C. L. Vivian, South Hill School addition, Ithaca, New York (1916), construction print of East Elevation	1213
A-123.	C. L. Vivian (attributed), Wheeler bank building addition, Interlaken, New York (1916; altered), exterior view from the southwest.	1215
A-124.	C. L. Vivian, First Methodist-Episcopal parsonage, Ithaca, New York (1916-18), construction drawing of Front [south] Elevation	1223

A-125.	C. L. Vivian (attributed), Edward and Elizabeth Wyckoff residence, Ithaca, New York (1917-24?), exterior view from the southwest	1227
A-126.	C. L. Vivian with R. W. Curtis (landscape), Jared T. Newman house alteration/Lyman and Edith Wilson residence, Cayuga Heights, New York (1920-21; altered), exterior view from the southeast	1238
A-127.	C. L. Vivian, "Juniper Hill" (William and Lydia Biggs) residence, Trumansburg, New York (1917-21), construction print of main staircase interior elevations	1240
A-128.	C. L. Vivian, Harriet L. Hollister residence, Ithaca, New York (1921), exterior view from the northeast	1242
A-129.	C. L. Vivian, Samuel and Adah Spring residence, Cayuga Heights, New York (1921; altered), southeast (front) facade	1245
A-130.	C. L. Vivian with E. Gorton Davis (landscape), "Clovermere" (Jared and Jane Newman) residence alteration, Cayuga Heights, New York (1916-21), exterior view from the southwest	1252
A-131.	C. L. Vivian (attributed), Lyman and Edith Wilson garage, Cayuga Heights, New York (ca. 1922), exterior view from the south	1254
A-132.	C. L. Vivian, Jared T. Newman house alteration/Peter and Mary Claaseen residence, Cayuga Heights, New York (1923), exterior view from the southeast	1257
A-133.	C. L. Vivian, Edward and Eliza Ott carriage house renovation, Ithaca, New York (1923; altered), exterior view from the southeast	1260
A-134.	C. L. Vivian, First National Bank of Trumansburg, Trumansburg, New York (1923-25; altered), construction drawing of building section	1262
A-135.	C. L. Vivian, Peter T. Hutchinson residence, Cayuga Heights, New York (1924; altered), exterior view from the southwest	1270
A-136.	C. L. Vivian, City of Ithaca barn, Ithaca, New York (1924; destroyed), construction print of First Floor plan	1273
A-137.	C. L. Vivian, City of Ithaca barn, Ithaca, New York (1924; destroyed), exterior view from the north	1273
A-138.	C. L. Vivian, Volney and Laura Davenport residence, Ithaca, New York (ca. 1924), construction drawing of Front (south) Elevation	1276
A-139.	C. L. Vivian, Trumansburg Fire Department building, Trumansburg, New York (1924-25), exterior view from the southwest	1278

A-140.	C. L. Vivian, City of Ithaca storage building, Ithaca, New York (1925; destroyed), exterior view from the southwest	1281
A-141.	C. L. Vivian, City of Ithaca storage building, Ithaca, New York (1925; destroyed), exterior view from the southwest	1281
A-142.	C. L. Vivian, City of Ithaca polling place/sewer station, Ithaca, New York (1925), construction print of Buffalo St. (south) Elevation and North Elevation	1283
A-143.	C. L. Vivian, City of Ithaca paving heating system, Ithaca, New York (1925), construction print of plan	1285
A-144.	C. L. Vivian, Tompkins County courthouse alteration, Ithaca, New York (1925), east facade	1288
A-145.	C. L. Vivian, Ithaca High School projection booth, Ithaca, New York (ca. 1925), construction drawing of building sections	1290
A-146.	C. L. Vivian, East Hill School entrance alteration, Ithaca, New York (ca. 1925; destroyed), drawing of section and elevation	1292
A-147.	C. L. Vivian, Elmer and Mabel Wanzer residence and garage, Cayuga Heights, New York (ca. 1928), northwest facades	1294
A-148.	C. L. Vivian, Dorothy P. Barstow summer residence, Cayuga Heights, New York (1929), construction drawing of Second Floor plan	1299
A-149.	C. L. Vivian, James and Edna Frost residence, Cayuga Heights, New York (1929; altered), exterior view from the west	1302
A-150.	C. L. Vivian, house for unidentified client (unknown date), construction drawing of East Elevation	1307
A-151.	C. L. Vivian, Jester W. Hook residence renovation, Ithaca, New York (unknown date), construction drawing of First Floor plan	1309
A-152.	C. L. Vivian, Fall Creek School classroom finish work, Ithaca, New York (unknown date), construction drawing of partial floor plan, exterior elevation and interior elevations	1311
A-153.	C. L. Vivian, Ithaca High School lavatory renovation, Ithaca, New York (unknown date), construction print of partial floor plan and interior elevation	1313
A-154.	C. L. Vivian, Ithaca High School cloakroom and lavatory renovation, Ithaca, New York (unknown date), construction drawing of partial floor plans and interior elevation	1315

A-155.	C. L. Vivian, Ithaca High School areawell stairway, Ithaca, New York (unknown date), construction drawing of partial floor plan	1317
A-156.	C. L. Vivian, East 117 East Buffalo Street house, Ithaca, New York (unknown date), measured drawing of Second Floor plan	1319
C-1.	City of Ithaca/Village of Cayuga Heights, New York, map of city and village	1363
C-2.	Village of Trumansburg, New York, map of village	1378
C-3.	Village of Cazenovia, New York, map of village	1381
C-4.	City of New Haven, Connecticut, partial map of city	1383

PREFACE

When I first came to Cornell University and Ithaca, New York, in August 1979 I had no prior knowledge of the local architects or local architectural history. I had recently graduated from Washington State University with a Bachelor of Architecture degree and had an interest in architectural history, as well as a desire to further understand the architectural history of Seattle, Washington, and the Pacific Northwest. As a consequence, I decided even before arriving in Ithaca to do a thesis on a local architect.

After arrival in Ithaca, I obtained a copy of Kermit Parson's *The Cornell Campus*, as well as the pamphlets published by Historic Ithaca on the Clinton House, the Boardman house, the First Baptist Church and the Williams-Speno-Fisher house. On the basis of these publications, I innocently presumed that adequate research had already occurred on the architect William H. Miller and that the career of Alfred B. Dale predated the time era that would be most useful for me in Seattle. On the other hand, the time period of the 1890s through the 1920s, which was when the architect of the Williams-Speno-Fisher house apparently practiced, coincided with the time period that I was most interested in regards to Seattle at that time making this architect a good prospective choice.

The Historic Ithaca pamphlet listed Clinton L. Vivian as the architect of the Williams-Speno-Fisher house, as well as a handful of other projects, including the reconstruction of the Clinton House (1901-02), but primarily houses at the end of his career. The pamphlet also included a two-page centerfold photograph of the incredible main staircase inside the house. After viewing the staircase in person, I

decided that Vivian was the architect I wanted to investigate even though it was unclear as to whether there would be sufficient information about him or his career to make a viable thesis.

By the end of the 1979-80 academic year, I had completed a review of the *Ithaca Daily Journal* from 1890 to 1900. This in combination with the documentation available by way of the Clinton Loop Vivian papers at the Department of Manuscripts & University Archives of the Cornell University Libraries gave me enough confidence to formally nominate Vivian as my thesis subject; however, I had not formed any idea as to how the material that was being uncovered should be approached.

By the end of the 1980-81 academic year, the bulk of the research that supports the current thesis had been completed. I had also had the opportunity to experience the interiors of a variety of Vivian's residential interiors, like the Phi Delta Theta chapter house (1895-96; altered), the Theta Delta Chi chapter house (1896-97; altered), the Daniel E. Marsh residence (1899; altered), Louis M. Dennis residence (1900; altered), the Herbert & Donna Willson residence (1901), the Isaac Hoton residence (1904-05), the Herman Bergholtz residence (1906-10), the Charles & Eleanor Garrett residence (1913-14), "Juniper Hill" (William & Lydia Biggs residence) in Trumansburg (1917-21), and the Dorothy P. Barstow residence (1929). Still, I had not arrived at any particular approach to take in regards to discussing Vivian's career other than a chronological narrative discussing the various building types designed by Vivian when I returned to Seattle in late July 1981 to begin writing the initial draft of the thesis, which was completed in 1983.

At 384 pages of text and 126 full-page images, plus 12 pages of front material for a total 522 pages, the initial 1983 version of the thesis was shorter than the current document, although if all the required front material, bibliography and appendices had been completed, the overall length would likely have approached 1000 pages. Aside from being shorter, the 1983 version was also less informative and less insightful. In some respects it adequately described Vivian's career, but it did not explain why anyone would spend two years researching and documenting more than one hundred fifty projects and spend another two years writing a document about this particular architect's career. It also contained some deficiencies in regards to structure, as I had never attempted any written document as extensive as the thesis. Although I have benefited from comments made by all three members of the original thesis committee, the comments made specifically by Christian Otto regarding the initial draft were particularly insightful in shaping the future direction of the thesis, particularly its interpretative aspect, as well as the need to illustrate the spatial aspects of the more notable interiors of Vivian's houses. Some of his comments were directed at the structure of the document, as were comments by the other members of the committee, but his most useful comments were those that made me realize that the primary point of writing a monograph concerning an architect is to convey the reason why the author feels the work of the architect to be sufficiently compelling to warrant anyone to care about why this body of work exists. In addition, the thesis document at that time included endnotes for each chapter, while the Graduate School's requirement had changed from allowing endnotes to mandating footnotes.

As a consequence, rethinking the approach to the material and writing a revised draft of the thesis consumed much of my spare time over the next three years. It also resulted in a three-volume thesis of about 1,360 pages with more than 500 illustrations; however, roughly one-third of the revised thesis document contained documentary material in appendices. Since all of the writing was being done on a manual typewriter and the various illustrations had to be hand-mounted on their respective pages, the work of creating the revised document was time-consuming, but it did allow for someone reading the document to understand how fascinating Vivian's career had been, particularly in regards to his unexpected and extraordinary handling of space in a significant number of his house designs. The best way that one can truly understand Vivian's handling of space is to visit the various houses in person, which I have done with the sole exception of "The Hickories" in Cazenovia, New York. Since there was never the expectation that members the thesis committee, or future readers, would be able to be able to visit all of these houses, photographs were the next available option, which generally accounts for the rather larger number of illustrations in the thesis document. In addition, over the course of researching various aspects of Vivian's career, it became obvious, as can be ascertained from comments in various footnotes, that some aspects of previous investigations of the career of William H. Miller were flawed by a lack of thorough visual evidence, a flaw that I have hoped to avoid with the present study.

During the 1986 trip to Ithaca to deliver the revised version of the thesis to the then current three members of the special committee, there were still a few projects which had been discussed in that version of the thesis, but were not as fully

documented as would have preferred, and time was taken during that trip to wrap up what was hoped were a limited number of loose ends. In one case, the additional research resulted in sufficient evidence to prove that one attributed work, and its later addition, had not been designed by Vivian. In other instances, the additional investigations strengthened my understanding and basic conclusions of Vivian's career, including the opportunity to make a measured drawing of the main floor plan of the "Umphville" summer cottage and better photographs of the interior prior to its anticipated conversion to a year-round residence. It became obvious that the final version of the thesis document would require some revisions. This became even more evident when I obtained the then current guidelines from the Graduate School for an acceptable thesis document.

Initially I had assumed that I would be able to incorporate the needed changes to update the thesis document by making changes to the existing typed pages with only a minimal amount of newly typed pages. This proved to be a false assumption and it became increasingly obvious that the thesis needed to be formatted into a word processing program of some kind, which meant retyping the entire document. As a consequence, the thesis basically went on hiatus until a Macintosh personal computer was purchased in 1993, primarily to simplify the amount of writing that accompanied my participation in the first edition of *Shaping Seattle Architecture*, as an author and a member of the book's editorial board. Slightly later, in 1995 Professor Otto attended the Annual Meeting of the Society of Architectural Historians that was held in Seattle, an event that I helped to organize, primarily in coordinating the architectural tours and developing a bus/walking tour that highlight the Asian-American presence in Seattle. During the Annual Meeting, a

discussion occurred with Professor Otto regarding the possibility of completing the thesis; however, sufficient time had elapsed since the Graduate School's guidelines had been reviewed that a current copy of those guidelines needed to be obtained prior to making any decision about proceeding to completion.

After obtaining the current copy of the thesis guidelines in 1996, the guidelines regarding acceptable illustrations had changed. Back in 1986, photographs mounted on thesis-quality paper or suitably high-quality photocopies on thesis-quality paper were acceptable. By 1996, the Graduate School guidelines had been reduced to photographs mounted on thesis-quality paper. Although no inquiry was made about the reason for the change, the Graduate School had undoubtedly had too many problems with photocopied illustrations being of inadequate quality. The Graduate School guidelines also made it clear that every photograph had to be perfectly mounted its the thesis-quality paper backing. With more than 500 photographs to mount per copy of the thesis, this would have been no small task.

In addition, the Graduate School mandated a tightening of the page margins by reducing the recommended margins by 0.1" at the top, bottom and sides. Since the thesis was intended to be retyped on word-processing software, the change in margins impacted the thesis only by increasing the number of pages that would be required and reducing the absolute size obtainable for any images that were horizontally formatted.

Despite concerns regarding the Graduate School changes on images, digital formatting of the thesis was initiated utilizing WordPerfect software, hoping that some resolution regarding the inclusion the photographs would materialize. The

hope at that time was that the Graduate School would accept printed copies of thesis with digital images embedded into the WordPerfect files; however, after the prospect of scanning and inserting images was investigated, the more obvious it became that even if the Graduate School would accept this type of document, the available technology was too expensive for scanning, as well as storing the images if the images were going to be anything close to photographic quality – indeed, the present thesis is roughly 455 MB in size when all applicable Word files are combined as a single unit.

For a second time the thesis was put on hiatus, since my Macintosh personal computer had a mere 64MB hard-drive. By the turn of the twenty-first century, personal computers, including laptops, were becoming routinely available with hard-drives measured in gigabytes; however, a significant health crisis developed that took several years to resolve kept the thesis in the background of personal priorities. This situation did not change significantly even after an impromptu visit to Ithaca over the Labor Day weekend of 2003, while on the East Coast on a work-related trip. While visiting the campus on Saturday evening, I noticed that Professor Tomlan's office appeared to be occupied, as light was visible in his office windows. When I entered his office, much to my surprise, he had been perusing his copy of the 1986 version of the thesis – he had not been given advance notice of my arrival. Professor Tomlan did encourage me to consider moving forward with completion the thesis and obtaining my degree, but other concerns had higher priority at the time.

Roughly nine years later some administrative changes within the Graduate Field in architecture reopened the issue that I had “completed” a thesis but had not

completed other requirements for obtaining the degree. While attending a National Trust for Historic Preservation conference in Spokane, Washington, in October 2012, Professor Tomlan talked to some Seattle-based Cornell graduates in the Historic Preservation program in an effort to get in touch with me to determine if I had any desire to complete the thesis and obtaining the long-delayed degree. After discussing the various issues related to possibly completing the thesis and degree with both Professors Tomlan and Otto, the decision was made to go forward with completion. Today, computing technology has finally reached the point where the thesis imagined some thirty years ago is reasonably practical.

Although the basic interpretative thrust of the thesis is as valid today as when I first started writing thesis all those many decades ago, increasingly more architectural historians are looking at prominent regional architects, and it is becoming increasingly obvious that Vivian is not necessarily a rare example of an architect who took created a personalized version of Modern Architecture. Other architects in this regard include Irving Gill of San Diego, California, who merged his admiration of Spanish Colonial architecture with Modern Architecture concepts of structure, William L. Price of Philadelphia, Pennsylvania, who merged his Arts-and-Crafts sensibility with Modern Architecture concepts of space and structure, and Lionel Pries of Seattle, Washington, who merged his Academic Eclectic training and Arts-and-Crafts sensibility with his admiration for Mexican Modern Art and Architecture into a highly personalized vision of Modern Architecture. As the thesis shows, Vivian interpretation of Modern Architecture was focused through his admiration of America's colonial past, and there are likely any number of additional architects in the United States that did similarly creative interpretations of Modern

Architecture. Most would have been like Vivian, who viewed his Modern interpretation as merely expressing modern American society and culture.

In addition, over the years I have given a number of individuals access to portions of the 1986 version of the thesis, and in one instance a complete version of thesis. Carol U. Sisler had access to the Introduction and Chapters 1 through 7 when she was working on her *Enterprising Families* publication, and was later given Chapters 8 and 9, as well as the conclusion. It is my understanding that she subsequently gave her copy to The History Center in Tompkins County (then known as the DeWitt Historical Society of Tompkins County), as well as an index to this material. Charles L. Smith, a former owner of the Dorothy Barstow summer residence, paid for obtaining a complete copy of the 1986 version of the thesis, which I discovered in 2013 had been put up for sale on e-bay. Presumably the copy of the 1986 thesis given to Professor Tomlan will be recycled upon acceptance of the current version; however, I do not know of the disposition of the copies given to Professors Otto and Dotson. Any reader of this version should be aware that portions of the 1986 version may be available, but should not be considered as definitive as the 2014 version, even if it is easier to find information via Carol Sisler's index to that version.



I-1. Clinton L. Vivian (1861-1931) as a member of Protective Police Company No. 8 during the annual Firemen's Parade of 1907 (courtesy, DeWitt Historical Society [now the History Center], #N7.109, 1907; Vivian is on the far right in the third row from the bottom).

INTRODUCTION

Mr. Clinton L. Vivian, who is perhaps best remembered as the architect of the Roger B. Williams house on North Cayuga Street opposite the [DeWitt] Park, was born in a small village in northern New York State. (Boonville?) What his training had been before coming as a young man to Ithaca, I do not know. He had come here to enter the office of Mr. William Miller, Ithaca's leading architect, who built so many of our beautiful buildings, and whose trade-mark, I think, was the arch. He [Mr. Vivian] became one of a group of young bachelors, and close friendship with the men of this group remained throughout his life. When I first knew him, he and his family, consisting of a wife and young son, rented a house on West Green Street where the Central Fire Station now is, and there they lived for many years.

Eventually Mr. Vivian and Mr. Arthur Gibbs [*sic*], who later was Mayor of Ithaca, entered into partnership. It was later dissolved.

Besides the Williams house, Mr. Vivian built the Wanzer house on Cayuga Heights (the Heights were just opening up), and the Barstow house, later owned by Mr. Louis Smith almost opposite the Wanzer house. He built the Garrett house on Willard Way, and the house now occupied by the Herson Funeral Home.

When one considers that he never owned a car and had to walk to these houses one realizes how it must have taken his strength.

Mr. Vivian was the kindest of men. He was a gentleman of the Old School. No matter what went wrong in the houses of his friends, he could fix it and was happy to do so

His wife died before him and his son left town so he died alone in a nursing home. He belonged to the Masonic Lodge and it was from their rooms that he was buried.¹

Clinton L. Vivian (1861-1930) was perhaps the most unique of the high-style architects who worked in Ithaca around the turn of the twentieth century.² The

¹ Miss [Edith] Horton, "Mr. C. L. Vivian," (Ithaca, N. Y.: unpublished typescript in the Clinton L. Vivian file, Historic Ithaca), not dated, page 1. Edith Horton was the daughter of Randolph Horton, Mayor of Ithaca (1909-1912), and the author of *A Child in the Nineties* and *For Whom the Wine was Poured and Other Poems*, both published by DeWitt Historical Society of Tompkins County in 1971. Randolph Horton was a personal friend of Vivian, who appointed Vivian Ithaca's first Commissioner of Building in 1909, and the Hortons were guests of the Vivians at the Vivian summer cottage on occasion; see "Cottage Chat or Lakeside Listeners," *Ithaca Daily Journal*, 12 July 1909, page 5. It should be noted that George W. Vivian (1901-1975) left Ithaca in 1928, while both his parents did not die until 1930.

² My definition of architects working in Ithaca is generally limited to those architects who were listed in the Ithaca City (or Village) Directories. This usually excludes members of the faculty at Cornell University.

relative dearth of published biographical information about him, despite his personal friendship with Charles M. Benjamin (1849?-1911),³ the junior member of Priest & Benjamin, publishers of the *Ithaca Daily Journal* from 1877 to 1912, belies both his prominence locally and his talent.

Alfred B. Dale (1829-1910) was written up in Miller's *Ithaca, N. Y.* of 1891⁴ and Selkreg's *Landmarks of Tompkins County* of 1894,⁵ as well as extensive obituary in the *Ithaca Daily Journal*,⁶ and a shorter one in the *Ithaca Daily News*.⁷ Alvah B. Wood (1850-1909) was written up in Kurtz's *Ithaca and Its Resources* of 1883⁸ and in Selkreg's *Landmarks of Tompkins County*,⁹ as well as short obituaries in the *Cornell Alumni News*¹⁰ and the *Cornell Daily Sun*,¹¹ in addition to an extensive one in the

³ Conversation with Helen Garrett Sigler on 19 October 1982. Mrs. Sigler, the daughter of Charles C. Garrett, knew Clinton Vivian and his wife well enough to refer to them as "Uncle Clint" and "Auntie Vivian" as a child even though the two families were not related by blood or marriage.

⁴ J. A. Miller, compiler, *Ithaca, N. Y., as a City of Residence and Manufacture* (Elmira, N. Y.: J. A. Miller & Company-Telegram Company), 1891, page 31.

⁵ "Family Sketches: Alfred D. [sic] Dale," in John H. Selkreg, editor, *Landmarks of Tompkins County, New York, Including a History of the Cornell University* (Syracuse, N. Y.: D. Mason & Company), 1894, Part III, pages 251-252.

⁶ "Ithaca's Oldest Architect Dies," *Ithaca Daily Journal*, 19 July 1910, page 3.

⁷ "Alfred B. Dale," *Ithaca Daily News*, 19 July 1910, page 2.

⁸ D. Morris Kurtz, *Ithaca and Its Resources* (Ithaca, N. Y.: Journal Association Book & Job Print), 1883, page 85.

⁹ "Family Sketches: A. B. Wood," in Selkreg, ed., *Landmarks of Tompkins County*, 1894, Part III, pages 189-190.

¹⁰ "Obituary: A. B. Wood '75," *Cornell Alumni News*, volume XI, number 28 (21 April 1909), page 329.

¹¹ "Two Old Cornellians Dead," *Cornell Daily Sun*, 13 April 1909, page 3.

Ithaca Daily Journal.¹² William H. Miller (1848-1922) was written up in Selkreg's *Landmarks of Tompkins County*,¹³ *Who's Who in New York City* of 1907¹⁴ and 1909,¹⁵ Withey and Withey's *Biographical Dictionary* of 1956,¹⁶ Dethlefsen's *William Henry Miller* of 1957,¹⁷ Gyrisco's *Guide to the Works of Miller* of 1978,¹⁸ as well as extensive obituaries in the *Ithaca Journal-News*¹⁹ and the *Cornell Alumni News*,²⁰ plus a short obituary in the *Cornell Daily Sun*²¹ and an even shorter mention in *The American Architect*.²² Arthur N. Gibb (1868-1949), Vivian's one-time and only partner, was

¹² "Alvah Bugbee Wood Enters Into Rest," *Ithaca Daily Journal*, 10 April 1909, page 3.

¹³ "Family Sketches: William Henry Miller," in Selkreg, ed., *Landmarks of Tompkins County*, 1894, Part III, pages 187.

¹⁴ John W. Leonard, editor, *Who's Who in New York City and State* (New York, N. Y.: L. R. Hamersby & Company), 1907 (Third Biennial Edition), page 938.

¹⁵ John W. Leonard, editor, *Who's Who in New York City and State* (New York, N. Y.: L. R. Hamersby & Company), 1909 (Fourth Biennial Edition), pages 834-935.

¹⁶ Henry F. Withey and Elsie Rathburn Withey, *Biographical Dictionary of American Architects (Deceased)* (Los Angeles, Calif.: New Age Publishing Company), 1956, page 420.

¹⁷ Edgar Raymond Dethlefsen, *William Henry Miller, Architect, 1848-1922* (Ithaca, N. Y.: unpublished Master of Architecture thesis/Cornell University), 1957. While this is not a published work, like the other citations, it is the point at which any definitive study of Miller must begin, despite its many flaws, hence its inclusion.

¹⁸ Geoffrey M. Gyrisco, *A Guide to the Works of William Henry Miller, Ithaca's Architect* ([Ithaca, N. Y.?]: Author), 1978 (Revised Edition). As will become evident, Gyrisco's compilation should be used only with caution due to Gyrisco's general lack of critical examination.

¹⁹ "Death Claims W. H. Miller, Noted Architect," *Ithaca Journal-News*, 10 January 1922, page 5.

²⁰ "Obituary: William H. Miller '72," *Cornell Alumni News*, volume XXIV, number 16 (19 January 1922), page 168.

²¹ "W. H. Miller '71 Meets Death At Miami Residence," *Cornell Daily Sun*, 11 January 1922, page 2.

²² "Obituary: William Henry Miller," *The American Architect*, volume CXXI, number 2388 (1 March 1922), page 168.

written up in Melone's *History of Central New York* of 1932²³ and in an *Ithaca Journal* article of 1947,²⁴ as well as extensive obituaries in *The New York Times*²⁵ and *The Ithaca Journal*,²⁶ plus short ones in the *Cornell Daily Sun*²⁷ and the *Cornell Alumni News*.²⁸ Even Ornan H. Waltz (1877-1926), a former associate of Miller and partner of Gibb, had a short, though still informative, write-up in the *Ithaca Daily Journal* when he was hired as Miller's superintending architect in 1901.²⁹ Vivian, by comparison, was written up in a brief and rather uninformative sketch in the *History of New York State* in 1927³⁰ and a slightly more informative obituary in the *Ithaca*

²³ Harry R. Melone, *History of Central New York* (Indianapolis, Ind.: Historical Publishing Company), 1932, pages 603-605.

²⁴ B. M. Clarey, "Gibb to Leave Mayoralty Post He Never Wanted," *The Ithaca Journal*, 31 December 1947, page 3.

²⁵ "Arthur N. Gibb, Former Mayor, Long An Architect," *The New York Times*, 26 December 1949, page 29.

²⁶ "Arthur N. Gibb, 81, Long An Architect, Civic Leader, Dies," *The Ithaca Journal*, 27 December 1949, page 3.

²⁷ "A. N. Gibb '90 Dies At Home," *Cornell Daily Sun*, 5 January 1950, page 3.

²⁸ "Necrology: '90 B S in Arch—Arthur Norman Gibb," *Cornell Alumni News*, volume 52, number 9 (January 1950), page 250. In addition to the above citations, for anyone interested in examining Gibb's architectural career, his attitude towards architecture is discussed in Arthur N. Gibb, *The Library Building of the Cornell University, A Monograph* (Ithaca, N. Y.: unpublished Bachelor of Science in Architecture thesis/Cornell University), 1890, and Arthur N. Gibb, "Some Of My Dreams," *The Ithaca Journal*, 31 December 1947, page 3.

²⁹ "Architect Waltz," *Ithaca Daily Journal*, 15 July 1901, page 3. Ornan Hubbard Waltz was born on 26 November 1877 in Williamsport, Pennsylvania. His death occurred on 16 June 1927 in Ithaca.

³⁰ "Clinton Loop Vivian," in James Sullivan, Edwin Melvin Williams, Edwin P. Conklin, and Benedict Fitzpatrick, editors, *History of New York State, 1523-1927* (New York, N. Y.: Lewis Historical Publishing, Company, Inc.), 1927 [transcribed by Miriam Medina for the Brooklyn Pages, <http://www.bklyn-genealogy-info.com/Directory/1927.Bios.html>, accessed 22 March 2007]. Given how uninformative the biographical sketch in this subscription history is on Vivian, one can only wonder why Vivian had this sketch included in the publication. There is also a biographical sketch of his good friend Charles Hazen

Journal-News.³¹ His obituary was also among the shortest and least informative.

Fortunately, as the opening quotation of this Introduction illustrates, Vivian was not entirely forgotten. Still, not as much information as might be desirable about Vivian, the person, has been rediscovered.

Clinton Loop Vivian was born on 15 November 1861 at Carthage, New York, a small village in the foothills of the Adirondacks.³² He was the second child and only son of John R. Vivian (1837-1907), a blacksmith, and Adelia Edith (Bowe) Vivian (1822-1914).³³ The daughter, Carrie Edith (1859-1914), was apparently two

Blood, and it is possible that Blood cajoled Vivian into participating in the publication. Regardless, Vivian's participation is suggestive that Vivian was doing well professionally in the late 1920s. It perhaps should be noted that *History of New York State* also includes biographical sketches on Ithaca builders J. J. Dall, Jr., and William M. Driscoll.

³¹ "C. L. Vivian, Architect, Dies at 69," *Ithaca Journal-News*, 4 October 1930, page 5. This obituary is reprinted as the opening quotation of Chapter 8: Office and Practice. Vivian, as well as each of the previously listed architects, is mentioned in Daniel R. Snodderly, *Ithaca and Its Past: The History and Architecture of the Downtown* (Ithaca, N. Y.: DeWitt Historical Society of Tompkins County, Inc.), 1982, but Snodderly's "biographical sketches" are little more than lists of buildings designed by each architect or the architect's firm—the above cited obituaries and biographical sketches are far more interesting reading and more informative.

³² Although this date of birth differs from that stated William P. Thompson, *The Williams House: An Outstanding Neo-Colonial Revival Townhouse* (Ithaca, N. Y.: Historic Ithaca), [ca. 1973], which was based on information provided by Clinton Vivian's son, George W. Vivian, the date stated in this thesis is based on biographical information listed in George Vivian's alumni records (Department of Manuscripts & University Archives, Cornell University: Deceased Alumni Records (George Whipple Vivian), Collection No. 41/2/887, Box 272), which had been furnished to the alumni office in 1927 while both of his parents were still alive; 11 October was his mother's birthday. Even though Edith Horton was of the understanding that Vivian's birth place was Boonville and "Plans by an Ithaca Architect," *Ithaca Daily Journal*, 15 January 1891, page 3, implied that Vivian was a native of Boonville, with this being the basis for his selection as the architect of Erwin Library & Institute, the short biographical sketch published in *History of New York* in 1927 gives Vivian's birth place as Carthage, although this sketch misspells the first name of Vivian's mother; see the opening quotation to Appendix A.

³³ The Vivian tombstone, located in the Olden-Barneveld Cemetery of Trenton Falls, New York, includes dates for John Vivian as 11 August 1837-31 January 1907, Adelia Edith

years older than Clinton and lived with the parents until her marriage to George B. Rowland, a hardware merchant in the firm of Hubbard & Rowland of Gloversville, on 1 January 1890.³⁴ Sometime after Clinton's birth the family moved south to Boonville, New York, where he grew up and was presumably educated in the public schools. Eventually, the his parents and sister relocated further south to Trenton (now Barneveld), New York, where John and Adelia Vivian remained until John's death in 1907. The immediate family remained close while the individual members were alive; in addition to Carrie agreeing to have Adelia living with her family in Gloversville after John's death, her son and first child was named Clinton Vivian Rowland.³⁵

(Bowe) Vivian as 31 October 1822-19 February 1914, and Carrie Edith (Vivian) Rowland as 21 October 1859-2 October 1914. These dates do not correspond with the data in "Schedule I. Population in Trenton [now Barneveld] in the County of Oneida, State of New York," *Tenth Census of the United States* (1900), Sheet 6.B, lines 93-94, which indicates that John R. Vivian was born in April 1837 and that Adelia was born in October 1833. "Short Stories Purely Personal," *Ithaca Daily Journal*, 4 February 1907, page 6, implied that John Vivian died on 2 February 1907. The 1900 census also suggested that John and Adelia were married in 1860. After her husband's death Adelia Vivian lived with her married daughter; see "Personal Events Told in Paragraphs," *Ithaca Daily Journal*, 16 April 1910, page 6, and "Population in 3rd Ward of Gloversville City, County of Fulton, State of New York," *Eleventh Census of the United States* (1910), Sheet 6.A, lines 3-6.

³⁴ "Schedule I. Population in 3rd Ward of Gloversville City, County of Fulton, State of New York," *Tenth Census of the United States* (1900), Sheet 6.A, lines 30-32, indicated that Carrie had been born in October 1860, which is not in agreement with the tombstone information listed in the footnote above. Her marriage to George B. Rowland occurred at her parents' home in Trenton (now Barneveld), had about 120 invited guests, and was officiated by Rev. H. H. Allen of Holland Patent, which was George's hometown prior to the marriage; see "Rowland-Vivian," *Gloversville Daily Leader*, 2 January 1890.

³⁵ Clinton Vivian visited his sister numerous times over the years; see "Local Record," *Gloversville Daily Leader*, 27 February 1900, for one instance; another instance is mentioned in Chapter 7 in connection with the dedication of the Cornell Cosmopolitan Club building. His nephew, Clinton Vivian Rowland, who was born on 5 April 1891 in Gloversville, was undoubtedly named in his honor. Around 1915, Clinton V. Rowland married his wife, Edith E., and was working as a silk manufacturer by 1920; see "Population in 3rd Ward of Gloversville City, County of Fulton, State of New York," *Twelfth Census of the United States* (1920), Sheet 5.A, lines 13-14.

Clinton Vivian remained in Boonville, where in 1880 he was boarding with Orin Burlingame and Orin's mother, Sophia Burlingame.³⁶ Both Orin and Clinton were working as painters, giving Vivian a practical introduction to the realization of building projects.

Two years later Clinton Vivian arrived in Ithaca where he became one of a group of young bachelors whose close friendships remained throughout their lives. Many of these friends were fellow architects in William H. Miller's office, where Vivian would work for ten years and receive his architectural training. The architectural members of this group included Arthur N. Gibb,³⁷ Charles S. Hughes (1872-1948),³⁸ and Samuel E. Hillger.³⁹ Most, however, were local townspeople

³⁶ "Schedule I. – Inhabitants in Village of Boonville, County of Oneida, State of New York," *Twelfth Census of the United States* (1880), Sheet 31, lines 30-32.

³⁷ Arthur Norman Gibb entered Miller's office after his graduation from Cornell University in 1890 with a Bachelor of Science in Architecture degree and was Vivian's partner from 1892 through 1900 in the firm of Vivian & Gibb.

³⁸ Charles S. Hughes was born on 10 August 1872 in Trenton (now Barneveld), New York, the fourth son of John and Susan (Jones) Hughes. He was raised and attended the public schools there, where his father worked as a carriage/wagon painter. His father was born in December 1834 in Wales, and immigrated to the United States in 1850, while his mother was born in January 1838 in Wales and immigrated in 1856, roughly two years before their marriage. Both were still alive and living in Trenton at the time of the 1915 New York State Census ("Schedule 1. – Inhabitants in the Village of Trenton, Town of Trenton, County of Oneida, State of New York," *Tenth Census of United States* (1880), Sheet 33, lines 3-9; "Schedule No. 1. – Population: Village of Trenton, Town of Trenton, County of Oneida, State of New York," *Twelfth Census of United States* (1900), Sheet 5-B, lines 62-63). Charles Hughes began working for Miller around 1887, and after working for Miller for over fifteen years, Hughes opened his own office for about three years in Ithaca in the same building where Vivian had his office. He met his wife, Lucy A. Hood, while in Ithaca and they were married in 1904. After relocating to Auburn, New York by 1906, the Charles and Lucy Hughes were known to visit the Vivians when in Ithaca; see "Short Stories Purely Personal," *Ithaca Daily Journal*, 14 September 1908, page 6. Mr. & Mrs. Hughes remained in Auburn at least until Lucy's death in 1942. Charles died on 3 June 1948, and both he and Lucy were buried in the Evergreen Cemetery in Barneveld.

³⁹ Samuel E. Hillger began working as Miller's superintending architect shortly after the death of Arthur Zenas Kent on 24 February 1888, Hillger's predecessor; after Hillger established his own successful practice in Auburn in 1898, the Hillgers were often guests of the Vivians when visiting in Ithaca; see "Personal Mention," *Ithaca Daily Journal*, 21

like Randolph Horton, Charles H. Phillips, Daniel E. Marsh, Charles M. Benjamin, and others,⁴⁰ many of whom were to become some of the prominent civic and business leaders of Ithaca in the early twentieth century. While Vivian was a staunch Republican, as were most of his friends, he was not averse to those of other political persuasions, since a number of his friends and clients were known members of the Democratic Party.⁴¹

Of the many civic and fraternal organizations to which Vivian belonged, the most important was without a doubt Tornado Hook & Ladder Company No. 3 of the Ithaca (Volunteer) Fire Department, whose members commonly referred to themselves as "apple-pickers."⁴² Vivian joined the volunteer fire company on 3 February 1886, at which time Daniel E. Marsh was Foreman of the Company, and remained an active member until his retirement on 4 June 1902, although he left the Company for a brief period between 7 September 1892 and 7 June 1893. During

December 1900, page 3, and "Personals," *Ithaca Daily Journal*, 1 August 1908, page 6. In addition, Vivian, Gibb and Hughes, as well as Miller, were guests at Hillger's wedding ("Married at Owego," *Ithaca Daily Journal*, 5 December 1890, page 3).

⁴⁰ Charles Hurd Phillips was a building contractor and a former member of Tornado Hook & Ladder Company No. 3 who died at the early age of 37; Vivian was one of the pall bearers at his funeral ("Obituary: Charles Hurd Phillips," *Ithaca Daily Journal*, 4 April 1906, page 6). Daniel E. Marsh was a prominent insurance broker, and the Marshes and the Vivians often summered together; see "City Chat," *Ithaca Daily Journal*, 10 August 1899, page 3, and "Newfield," *Ithaca Daily Journal*, 20 August 1908, page 7. Charles M. Benjamin, with George E. Priest, was publisher of the *Ithaca Daily Journal* from 1877 until his death in 1911; Helen G. Sigler has indicated that the Benjamins were close friends of the Vivians in a conversation with the author on 19 October 1982.

⁴¹ Daniel E. Marsh was the only close friend of Vivian who was identifiable as a prominent Democrat and who turned down his party's nomination for the mayoralty in 1913; see "Chaos Reigns in Democratic Circles in City," *Ithaca Daily Journal*, 28 August 1913, page 6 (the Republicans also had trouble finding a candidate for the mayoralty in 1913). Simeon Smith was an early client active in the Democratic Party; see "Simeon Smith Passes Away," *Ithaca Daily Journal*, 25 April 1904, page 6. John K. Blackman, a prominent client and friend, was also a Democrat; see "Family Sketches—Blackman Brothers," Selkreg, ed., *Landmarks of Tompkins County*, 1896, page 109.

⁴² Conversation with Helen G. Sigler, 18 September 1983.

his nearly sixteen years with Tornado Hook & Ladder, Vivian served as Second Assistant (equivalent to the present rank of Second Lieutenant) in 1895 and 1896, First Assistant (equivalent to First Lieutenant) in 1897 and 1898, Foreman (equivalent to Capitan) in 1899 and 1900, and Director in 1901 and 1902. Many of Vivian's clients and virtually all his close personal friends were members of Tornado Hook & Ladder, like Charles M. Benjamin, Charles C. Garrett (who served as Chief of the Ithaca Fire Department in 1895), Charles S. Hughes, Samuel E. Hillger, Charles H. Blood, Edward G. Wyckoff, Charles E. Treman and Frederick B. Delano, to name only a few of the more prominent.⁴³ Vivian's active involvement in Tornado Hook & Ladder Company No. 3 may very well have been the impetus behind his locally pioneering interest in fire-resistant construction techniques.

Vivian's other civic activities included later membership in Protective Police Company No. 8, also of the Ithaca Fire Department, for an unknown number of years.⁴⁴ Significantly, he was a Protective at the same time that he was designing "DeWitt Park West," whose owner, Roger B. Williams, was Captain of the Company. For nearly a decade, Vivian was a member of the municipal civil service

⁴³ *Articles of Incorporation, History, By-Laws, Rules of Order and Members of Tornado Hook & Ladder Company No. 3 of Ithaca, New York* (Ithaca, N. Y.: Tornado Hook & Ladder Company No. 3), 1931. Charles C. Garrett (a prominent druggist in the firm of White & Burdick) and Charles Hazen Blood (a distinguished lawyer and judge, as well as co-developer of Cayuga Heights with Jared T. Newman) were described as being as close to Vivian as brothers by Helen Garrett Sigler (17 February 1915-April 1987) in a conversation with the author on 27 June 1981. Mrs. Sigler also indicated that Frederick B. Delano, who was Garrett's brother-in-law, was also a close friend of Vivian in conversations with the author on 19 October 1982 and 18 September 1983; Delano served as Foreman of the Company in 1897 and 1898. Vivian's ties with Tornado Hook & Ladder were sufficiently strong for his son, George W. Vivian, to join the organization on 4 January 1922. John A. Ward, Captain of Tornado Hook & Ladder Company No. 3 in 1982, graciously lent me his copy of *Articles of Incorporation*, from which the above information was extracted. A copy of this publication can be found in the collections of the DeWitt Historical Society of Tompkins County (now the History Center).

⁴⁴ "Protectives Enjoy a Fine Dinner," *Ithaca Daily Journal*, 8 April 1909, page 3.

commission,⁴⁵ leaving that position in 1909 to become the first Commissioner of Building,⁴⁶ a position he held until 1912. It was during Vivian's tenure on the municipal civil service commission that state law was changed to allow the creation of Ithaca's Department of Public Works.⁴⁷ Vivian also served as City Assessor from 1918 to 1922. In addition, he served as secretary of the bowling committee of the Young Men's Christian Association in 1901-02⁴⁸ and was a charter member of the Business Men's Association, later the Chamber of Commerce, for over thirty-five years.⁴⁹

In fraternal affairs, Vivian was a member of Cascadilla Lodge No. 89 of the Knights of Pythias and served twice as Master of Finance.⁵⁰ He was also a member and the first Treasurer of the Forest City Guards,⁵¹ a charter member of the

⁴⁵ Vivian was appointed to the municipal civil service commission in 1900; see "Briefs," *Ithaca Daily Journal*, 8 June 1900, page 6; *Twenty-first Report of the State Civil Service Commission* (Albany, N. Y.: Oliver P. Quayle, state printer, for the New York Civil Service Commission), 1904, pages 497-498. This was an unpaid position.

⁴⁶ "Terse Tales," *Ithaca Daily Journal*, 16 February 1909, page 5.

⁴⁷ *Twenty-fifth Report of the State Civil Service Commission* (Albany, N. Y.: J. B. Lyon Company, state printers, for the New York Civil Service Commission), 1908, pages 449-450; *Documents of the Assembly of the State of New York, One Hundred and Thirty-Second Session* (Albany, N. Y.: J. B. Lyon Company, state printers, for the New York [state] Legislature), 1909, pages 546-547.

⁴⁸ "Y.M.C.A. News," *Ithaca Daily Journal*, 13 December 1901, page 3.

⁴⁹ Vivian was a member of the Business Men's Association/Chamber of Commerce for most of his professional career, having joined as early as 1896, and possibly earlier; see *Some Suggestions About Ithaca and Its Business Resources* (Ithaca, N. Y.: The Business Men's Association of Ithaca), 1896, page 3.

⁵⁰ "Installation and Reception," *Ithaca Daily Journal*, 15 January 1891, page 3, and "Knights of Pythias Officers," *Ithaca Daily Journal*, 15 December 1892, page 3. In 1897, Vivian was elected Alternate Representative to the Grand Lodge ("Pythian Officers," *Ithaca Daily Journal*, 9 December 1897, page 3).

⁵¹ "The Forest City Guards," *Ithaca Daily Journal*, 31 December 1895, page 3.

Benevolent & Protective Order of Elks,⁵² a member of St. Augustine Commandery, Knights Templar,⁵³ and a member of Fidelity Lodge No. 51 of the Free & Accepted Masons. Vivian was initiated into Fidelity Lodge on 3 April 1906 and remained a Mason until his death;⁵⁴ his funeral from the Masonic Temple in 1930 was a rare distinction.⁵⁵

In matters ecclesiastical, Vivian was not known to have been personally associated with any organized religion. Professionally, he was involved with the construction of the First Methodist-Episcopal Church of Ithaca (now St. Paul's United Methodist Church) as the superintending architect and was the architect of the church's parsonage, but the church's own account of the design and construction of the parsonage does not mention Vivian as a member of the church and only indirectly as the architect.⁵⁶ While a principal of Vivian & Gibb, Vivian was the architect of Unity Hall at Trenton (now Barneveld), New York for the Unitarian Society of his parent's adopted hometown. When Vivian married, the wedding ceremony occurred in the home of the bride's parents; whether the ceremony was officiated by a member of the clergy is not known. As already mentioned, Vivian's funeral was held at the Masonic Temple. Mrs. Vivian's funeral was held at Gilbert's

⁵² "New Lodge In Town," *Ithaca Daily Journal*, 22 November 1900, page 6.

⁵³ "Funeral of John Reynolds," *Ithaca Daily Journal*, 22 February 1905, page 6.

⁵⁴ Letter to the author from Phil Soyring, Secretary of Fidelity Lodge No. 51, 8 February 1983.

⁵⁵ Phil Soyring has indicated in a conversation with the author on 21 October 1982 that Vivian's funeral from the Masonic Temple might be indicative of some prominence within the lodge, but there is apparently no documentation available to confirm this possibility.

⁵⁶ The only mention of Vivian in *The Church Helper*, the monthly newsletter of the church, was in the listing of disbursements for the parsonage, for example: "New Parsonage Fund," *The Church Helper*, volume XXXI, number 6 (March 1920), page 24.

Undertaking Parlors, but was officiated by Rev. William F. Hastings,⁵⁷ pastor of the First Congregational Church of Ithaca. So perhaps Vivian was simply agnostic. To muddy the matter a bit more, some years after his marriage to Dorothea M. Henry of Maplewood, New Jersey, George W. Vivian listed his religion as Presbyterian.⁵⁸

Socially, both Vivian and Gibb were members of the Ithaca Club during the 1890s.⁵⁹ Vivian, if not Gibb, was no doubt an “Umpvillian,” at least until his marriage in 1898, as one of the most prominent members of the “Umphville”⁶⁰ club was Charles H. Blood, a very close personal friend of Vivian. After his marriage, Vivian and his wife were active in a number of social clubs like the Married People’s

⁵⁷ “Deaths and Funerals: Mrs. Elizabeth W. Vivian,” *Ithaca Journal-News*, 3 April 1930, page 5.

⁵⁸ Department of Manuscripts & University Archives, Cornell University: Deceased Alumni Records (George Whipple Vivian), Collection No. 41/2/887, Box 272. George and Dorothea were married on 19 March 1932 (“The Alumni,” *The Cornell Alumni News*, volume XXXIV, number 24 (31 March 1932), page 303).

⁵⁹ The Ithaca Club was founded in 1894 as a purely social organization composed mainly of the younger business men of Ithaca with accommodations in the Tillott Kinney Block. By 1895, membership had expanded sufficiently to warrant larger quarters in the Andrus & Church Block that were designed by Vivian & Gibb; however, by 1899, the organization voted to disband and to liquidate its assets at auction including the lease of its quarters in the Andrus & Church Block, which was acquired by the Ithaca Publishing Company. (“New Quarters,” *Ithaca Daily Journal*, 18 February 1895, page 3; “In Pleasant Quarters,” *Ithaca Daily Journal*, 6 April 1895, page 3; “Around the City,” *Ithaca Daily Journal*, 15 April 1899, page 6; “Around the City,” *Ithaca Daily Journal*, 13 May 1899, page 6; “City Chat,” *Ithaca Daily Journal*, 7 July 1900, page 3.

⁶⁰ For information concerning “Umphville,” see Chapter 5: Houses of a Vernacular Inspiration. This bachelor’s club was apparently sufficiently well-known as to be included in a joke in one of upstate New York’s newspapers: “**Passenger**—Mr. Conductor, I gave you a dollar. Where’s my change? **Conductor**—Read that sign, lady: Doesn’t it say, ‘This car goes thru to Umphville without change?’” (*The Marcellus Observer*, 17 September 1924, page 1.)

Club⁶¹ and the Thursday Night Euchre Club.⁶²

In addition, Vivian and his partner, Arthur N. Gibb, were the first two local architects in Ithaca to join the American Institute of Architects.⁶³ Gibb was the first and became a member in 1899,⁶⁴ while Vivian followed close behind in 1900.⁶⁵ Surprisingly, William H. Miller, the most prominent and important architect in Ithaca during the late nineteenth century, did not join until 1901.⁶⁶ For several years previous to their respective affiliations with the national architectural organization, both Vivian and Gibb had been active in the Central New York Society of Architects, hosting the Society's annual meeting of 1897 in their offices in the Ithaca Savings

⁶¹ "Short Stories Purely Personal," *Ithaca Daily Journal*, 31 December 1904, page 5.

⁶² "Personal," *Ithaca Daily Journal*, 5 April 1900, page 5. Euchre is a card game, and it was very popular in Ithaca at the turn of the twentieth century.

⁶³ As indicated previously in Footnote 2, my working definition of local architects in Ithaca does not include members of the faculty at Cornell University, of which Charles Babcock was a founding member of the American Institute of Architects.

⁶⁴ "Chapters Notes," *Quarterly Bulletin* (Washington, D. C.: The American Institute of Architects), volume I, number 2 (July 1900), page 54; Florence N. Levy, editor, *American Art Annual, 1905-06* (New York, N. Y.: American Art Annual, Inc.), 1905, page 473. Gibb would eventually be elevated to the Fellowship of the American Institute of Architects in 1926.

⁶⁵ Levy, ed., *American Art Annual*, 1905, page 507.

⁶⁶ Levy, ed., *American Art Annual*, 1905, page 489. By 1906, Ithaca was disproportionately represented in the Central New York Chapter of the American Institute of Architects with 7 of the 16 members of this chapter—4 were members of the Cornell University faculty; see "Central New York Chapter, 1887," Glenn Brown, editor, *Proceedings of the Thirty-Ninth Annual Convention of the American Institute of Architects* (Washington, D. C.: Board of Directors, American Institute of Architects), 1906, page 243.

Bank building.⁶⁷ In 1899, Gibb was elected Secretary of the organization for the following year.⁶⁸

For a person as locally prominent as Vivian, there are frustratingly few clear photographs of him. The earliest known photograph of him is a distant view of Vivian marching in the annual Firemen's Parade of 1907 as a member of Protective Police Company No. 8 (Figure I-1);⁶⁹ a photograph that is disappointingly grainy, despite being made from a glass negative. The only other known photograph shows Vivian standing to the right of one George Woodruff (apparently a personal friend) adjacent to the Vivian summer cottage on the west shore of Cayuga Lake, probably around 1925 (Figure 5-15);⁷⁰ this photograph shows more detail (revealing rustic siding on the cottage) than the first but is again rather grainy. Both photographs reveal a preference for facial hair in the form of a mustache, which is barely discernable in the 1907 image and more prominent in the later image. As a supplement to these photographs, Mrs. Sigler described Vivian as a relatively tall person, about 5'-10", and of medium build with an almost princely bearing.⁷¹ In

⁶⁷ "Architects Meet," *Ithaca Daily Journal*, 3 December 1897, page 3. Gibb joined in 1892 (Department of Manuscripts & University Archives, Cornell University: Deceased Alumni Records (Arthur Norman Gibb), Collection No. 41/2/887, Box 48); presumably, Vivian joined at the same time or shortly thereafter.

⁶⁸ "Meeting of Architects," *Ithaca Daily Journal*, 7 December 1899, page 3.

⁶⁹ I am greatly indebted to Craig Williams, former Director of the DeWitt Historical Society of Tompkins County (now The History Center), for his assistance in locating this photograph. The entire photograph is reproduced in Merrill Hesck and Richard Piper, *Ithaca, Then & Now* (Ithaca, N. Y.: McBooks Press), 1983, page 28.

⁷⁰ Craig Williams most graciously sent me a copy of this photograph shortly after it was donated to the DeWitt Historical Society; letter to the author from Craig S. Williams, 3 May 1983.

⁷¹ Conversation with Helen G. Sigler, 27 June 1981.

1904, he was stricken with an attack of “the pink eye,”⁷² which seems to have recurred throughout his life, particularly when overworked.⁷³ Fortunately, this affliction apparently did not have a permanent effect on his eyesight, as the *ca.* 1925 photograph reveals no eyeglasses for Vivian, though Woodruff had need of a pair.

Vivian has been described as “the kindest of men . . . [and] a gentleman of the Old School. No matter what went wrong in the houses of his friends, he could fix it and was happy to do so.”⁷⁴ Others have described him as “a prince—the best of people”⁷⁵ and “a person of high principles and a gentleman.”⁷⁶

He also had a disdain for puffery, which might have explained the lack of specific information regarding his architectural practice in the 1927 subscription history publication. In addition, after Vivian and his fiancé had decided to marry, the only notice of the impending nuptials to appear in the leading local newspaper was:

Social rumor has it that one of Ithaca’s prominent young architects is to be married June 1st. The bride is from out of town.⁷⁷

⁷² “Personal,” *Ithaca Daily Journal*, 22 April 1904, page 3. “Pink eye” is a contagious inflammation of the mucous membrane lining the eyelids and covering the anterior part of the eyeball, and it is marked by a redness of the globe of the eye.

⁷³ “Shortly Stories Purely Personal,” *Ithaca Daily Journal*, 10 March 1905, page 5.

⁷⁴ Edith Horton, “Mr. C. L. Vivian,” (from the opening quotation).

⁷⁵ Conversation with Helen G. Sigler, 27 June 1981.

⁷⁶ Conversation with Dorothea H. Vivian, 6 July 1981. Dorothea Henry Vivian (27 June 1905-10 March 1994) was Clinton Vivian’s daughter-in-law and last surviving descendant. Although she and George Vivian were married on 19 March 1932 after the deaths of both Clinton and Elizabeth Vivian, Dorothea has indicated that she did meet both of her future husband’s parents once before they both died in 1930.

⁷⁷ “City Chat,” *Ithaca Daily Journal*, 10 May 1898, page 3.

The announcement in Ithaca of the actual event did not occur until a couple of days after the ceremony had taken place.⁷⁸ In contrast, his partner Arthur N. Gibb, whose marriage had occurred one year to the day before Vivian's, had his upcoming wedding announced in the newspaper before and immediately after the event occurred.⁷⁹

Even though Vivian did not marry until he was 36 years old, he was a devoted family man. After the wedding on 1 June 1898 to Mary Elizabeth Whipple (1864-1930) at the home of the bride's parents in Adams, Massachusetts,⁸⁰ the two were virtually inseparable.⁸¹ Unlike Clinton, Elizabeth Vivian came from a very large family and was the youngest of seven daughters and the second youngest of eleven children.⁸² Her father, George B. Whipple, was a prosperous wagon

⁷⁸ "Personal Mention," *Ithaca Daily Journal*, 3 June 1898, page 3.

⁷⁹ "Personal Mention," *Ithaca Daily Journal*, 17 May 1897, page 3; "Personal Mention," *Ithaca Daily Journal*, 3 June 1898, page 3. Both weddings occurred out of state in Massachusetts.

⁸⁰ "In Short," *Ithaca Daily News*, 3 June 1898, page 3.

⁸¹ Conversation with Helen G. Sigler, 27 June 1981.

⁸² Conversation with Dorothea Henry Vivian, 6 July 1981. The exact circumstances under which Clinton and Elizabeth met are not clear. There is a remote possibility that they met as a result of his Boonville library commission as a John Whipple was Treasurer of the Erwin Library & Institute Association at the time; however, Dorothea Vivian did not know if this John Whipple was a relative Mary Elizabeth Whipple. Dorothea also remembered her mother-in-law as being the youngest of twelve children, and it is possible that one of the children of George B. and Sarah G. Whipple died between census counts. Also, this would have meant a courtship of about nine years.

The names, birth state and approximate birth year of Mary Elizabeth Whipple's siblings were: Reuben A. (Rhode Island, ca. 1847), Henry F. (Rhode Island, ca. 1848), Abbie F. (Rhode Island, ca. 1849), Emma Josephine (Rhode Island, ca. 1851), Cynthia Anna (Massachusetts, ca. 1853, who later married Robert Holmes), John W. (Massachusetts, ca. 1854), Henrietta (Massachusetts, ca. 1856), Sarah (Massachusetts, ca. 1858), Louise (Massachusetts, ca. 1863), Albert (Massachusetts, 1869).

manufacturer who had relocated from his native Rhode Island to Massachusetts around 1852.⁸³

When the only child of Clinton and Elizabeth Vivian was born on 9 May 1901,⁸⁴ he was named George Whipple Vivian, mostly likely in honor of Elizabeth's nephew George E. Whipple who had died of malarial fever during the Spanish-American War.⁸⁵ When Elizabeth died on 2 April 1930,⁸⁶ Clinton lost all interest in life⁸⁷ and his health, which had not been good for some time prior to her death,⁸⁸ failed, resulting in Clinton's death some six months later in the nursing home of B. E. Gibb in Lansing, New York, on 4 October 1930. Both Mr. and Mrs. Vivian were interred in the mausoleum at Lake View Cemetery (Figures 3-31 and 3-32).

⁸³ "Schedule I. — Free Inhabitants in Adams in the County of Berkshire, State of Massachusetts," *Tenth Census of the United States* (1860), page 137, lines 4-13; "Schedule I. — Inhabitants in Adams in the County of Berkshire, State of Massachusetts," *Eleventh Census of the United States* (1870), page 254, lines 25-36; and "Schedule I. — Inhabitants in Adams in the County of Berkshire, State of Massachusetts," *Twelfth Census of the United States* (1880), page 31, lines 27-34.

⁸⁴ "Personal Mention," *Ithaca Daily Journal*, 10 May 1901, page 6. George Vivian died on 15 November 1975; see *Ithaca Daily Journal*, 21 November 1975, page 4.

⁸⁵ The death of Corporal Whipple occurred less than three months after Clinton and Elizabeth's wedding; see "Personals," *Ithaca Daily Journal*, 25 August 1898, page 3. Since George E. Whipple was the eldest son, Reuben A. Whipple, of George B. and Sarah G. Whipple, George W. Vivian would have also been named after his grandfather as his cousin Corporal Whipple had been named after the father of Reuben and Mary Elizabeth.

⁸⁶ "Deaths and Funerals: Mrs. Elizabeth W. Vivian," *Ithaca Journal-News*, 3 April 1930, page 5. In a letter to the author, dated 1 March 1983, Ralph S. Marvin, Manager of the Lake View Cemetery, indicated that Mrs. Vivian's death occurred on 1 April 1930; however, the basis of the cemetery's records is not known, while the obituary in the *Ithaca Journal-News*, was contemporary with her death.

Likewise, Elizabeth's vault marker would seem to be in error as to the year of her birth: It indicates the year to be 1865. George Vivian's alumni records, previous to his mother's death, listed her birthday as 11 October 1864.

⁸⁷ Conversation with Helen G. Sigler, 27 June 1981.

⁸⁸ Conversation with Dorothea Henry Vivian, 6 July 1981.

As an architect, Vivian was a person of high principles and strong professional integrity. Shortly after his appointment as Commissioner of Building for the City of Ithaca, the only known instance of someone impugning his professional integrity occurred:

Attorney J. J. McGuire appeared before the Council and stated he would be interested in the case if any action is taken. He said it [the Poole Building] was no more unsafe than any of the buildings along that side of the street, and that the Syracuse University Building, in which he had offices, was sprung as much as any building in that locality. He said the Council should treat all alike and intimated that the reason that the Commissioner [of Building] was interested in the Poole Building is on account of his being in league with the tenant, R. C. Osborn, who in turn desires the building repaired by the owner that he may get more revenue from the dancing parties held there. He recommended that the Council take the matter up with Mr. Poole, and he believed the matter could be adjusted.

Architect Vivian denied the insinuation and stated that he inspected the building at the request of Mr. Poole himself, before Osborn had said anything about the matter.⁸⁹

Had Vivian given up his private practice when he became Commissioner of Building, McGuire's accusation would have been groundless; however, Vivian did not. In fact 1909 was perhaps Vivian's most productive year as an architect including work for the City itself. The potential for conflicts of interest by Vivian was very great indeed.⁹⁰ But when the actual repairs on the Poole Building were commenced, it was discovered that:

⁸⁹ "Warm Arguments Over Poole Block," *Ithaca Daily Journal*, 8 April 1909, page 5.

⁹⁰ Another potential conflict of interest occurred in 1910 with Vivian's commission for adding fire escapes to the Ithaca High School. The Williams Brothers foundry was the prime contractor for this work. At the time, Roger B. Williams, one of Vivian's most important clients, was President of the Williams Brothers firm and the Ithaca Board of Education. No suspicions of impropriety was ever raised over this occurrence, and shortly thereafter, Williams announced his intention to retire from the latter position but was persuaded to postpone his retirement until 1914, by which time he had served as President of the Ithaca Board of Education for 25 years. Given Roger B. Williams' character, the Ithaca High School fire escapes (which ironically perished in less than two years, along with the High School Building in an early morning fire, little if ever used) were probably viewed as a means to

In tearing down the walls of the Poole block on State street the workmen have found that many of the beams and joists were in a bad state of decay. Many have expressed wonder that the building has stood so long.⁹¹

The Syracuse University building was inspected later in 1909, as were most of the buildings in downtown Ithaca, and was found to be in need of repairs, although its condition was apparently not as bad as that of the Poole Building.⁹²

Why Vivian decided to become an architect is not known. He did have a great fondness for America's "Colonial" architecture,⁹³ which may have been derived from the general enthusiasm for these buildings that became prevalent around the time of the Centennial Exposition of 1876 at Philadelphia. He also had "a gift for drawing."⁹⁴ Most likely, the Vivian family had moved to Trenton prior to 1882, and in 1882, when apprenticeship was still the mainstay of training for the architectural profession in the United States, an interest in architecture and a natural talent for drawing would doubtless have been recommendation enough for entry into most architectural offices with work. Coming to Ithaca with familial

save money for the school district rather than as a profit-making venture—the contract had been only \$500.

⁹¹ *Ithaca Daily Journal*, 31 July 1909, page 6.

⁹² "Repairs Directed By Building Commissioner," *Ithaca Daily Journal*, 4 October 1909, page 3.

⁹³ Conversation with Helen G. Sigler, 28 June 1981.

⁹⁴ Conversation with Helen G. Sigler, 28 June 1981.

connections to Miller's native town of Trenton would simply have made Vivian's entry into the office of William H. Miller all the more likely.⁹⁵

⁹⁵ In addition to the Trenton connection with Vivian, Charles S. Hughes was from Trenton; see "Personal Mention," *Ithaca Daily Journal*, 23 December 1898, page 3. William S. Wicks, who worked briefly in Miller's office, perhaps in the 1870s, not only attended Cornell University but was a native of Trenton as well; see "Obituary – William Sydney Wicks," *Journal of the American Institute of Architects*, volume VII, number 11 (November 1919), page 501. Wicks later became the junior partner of the prominent architectural firm Green & Wicks of Buffalo, New York.

PART I
NON-RESIDENTIAL WORKS

CHAPTER 1

FIRST WORK, SOURCES AND RESOLUTION

The name Erwin in Boonville's Erwin Library and Institute stems from the generosity of Cornelius B. Erwin (1811-1994).

The life story of Mr. Erwin might have been written by Horatio Alger. That of the cobbler's son, born in Boonville, who left the village as a young man with \$15 in his pocket to seek his fortune. This he did in New Britain, Connecticut. His became synonymous with the manufacture of fine hardware and the name is still carried today by many firms. The list of his activities and philanthropies is too long too [sic] relate. In his will were several bequests for Boonville, the largest of which was for the establishment of a library.

In 1885 the Misses Sophia, Louise and Mary Post, kin of Mr. Erwin, left the village a remembrance of the Post family. They made available the site of the present library, thus extending the benefits of the legacy of Mr. Erwin.

In 1885 the institute was incorporated. Robert H. Roberts became the president of the following board members: John M. Whipple, William Bamber, Francis Willard, Hiram M. Church, Byron P. Graves, Frank A. Barrett, Robert E. Clark, George P. Noble and Leanders Fiske. To the reader of Boonville history all are known to have been community leaders.

In 1889 C. L. Vivian, an architect from Ithaca, submitted plans for the building. On September 7, 1891, after two years of problems and progress the reading room was opened for the public, thus beginning three quarters of a century of proud and progressively better service.¹

Vivian's architectural career began in 1882 with his entry into the office of William H. Miller of Ithaca, New York, where he remained for approximately ten years, one of the longest terms of employment of Miller's many employees.² During

¹ *The Erwin Library & Institute Memorial Book* (Boonville, N. Y.: unpublished calligraphic manuscript), [ca. 1966], no pagination. This bound volume contains the official history of the library and institute written in the 1960s and is on permanent display at the Erwin Library & Institute. Photocopies of the first few pages have been provided to the author by the Institute's Librarian, Laura B. Warren, on December 1980.

² Of the many people known to have been associated with Miller's office in Ithaca, only Samuel E. Hillger (employee of ten years), Charles S. Hughes (employee for over fifteen years), Phillips H. Mallory (employee and partner for over ten years), and John A. Peters (employee for roughly less than ten years) remained with Miller for a comparable or longer time.

this time Vivian would have worked on a number of projects in Miller's office and presumably would have eventually assumed a significant degree of design responsibility within the office. This would seem true in light of Vivian's first independent architectural work, the Erwin Library & Institute at Boonville, New York, which happened to have been designed and constructed while Vivian was still in the employ of Miller.

Unfortunately, insufficient information is currently available regarding Miller's office to be able to determine with any accuracy Vivian's participation in the office. There is still some value in examining Miller's practice during the ten years between 1882 and 1892, which will be examined later in this chapter.

But first, the Erwin Library & Institute will be considered. This first work is unique to Vivian's career in a number of ways: it is his only public library; it is his only building that utilizes stone-masonry bearing-wall construction throughout; and it is his only Richardsonian Romanesque style structure.

Sources of the Richardsonian Romanesque style locally

In 1882, when Vivian arrived in Ithaca, the major commission in Miller's office was the Congregational Church of Ithaca. The design of this church was completed early in 1882;³ however, construction did not begin until the summer of 1883.⁴ The principal reason for the delay was that "the plan decided upon cannot be carried out for \$20,000."⁵ Since the church initially had only \$20,000 available for

³ *The Ithaca Democrat*, 30 March 1882, page 5; "Family Sketches: William H. Miller," John H. Selkreg, editor, *Landmarks of Tompkins County, New York, Including a History of the Cornell University* (Syracuse, N. Y.: D. Mason & Company), 1894, Part III, page 187.

⁴ *The Ithaca Democrat*, 9 August 1883, page 5.

⁵ *The Ithaca Democrat*, 8 June 1882, page 5.

construction, construction had to be delayed.⁶ By mid-1883, the church decided to commence construction of the new edifice, but without the tower. Accordingly, contracts totaling \$19,000 were let to Richardson & Campbell for the masonry and William H. Perry for the carpentry.⁷ Eventually, the tower was constructed,⁸ and the completed structure (Figure 1-1) has been hailed as “perhaps his [Miller’s] most significant non-Cornell building.”⁹

The building is one of Miller’s most elegant designs and reveals an increasing mastery by him in composing crisp, expressive masses. While the use of round-arched openings for the belfry, entry and windows would seem to suggest a knowledge of H. H. Richardson and the Romanesque Revival, the sources for the design lie elsewhere and reveal that it is essentially a culmination within Miller’s career rather than a beginning.

As early as 1874, the firm of Miller & Gouge had begun incorporating some Ruskinian principles into an otherwise “Mansard” or Second Empire design,¹⁰ primarily in terms of introducing polychrome into the structure of the Samuel H. Winton residence. The brick walls had accents of yellow and black-stained bricks at

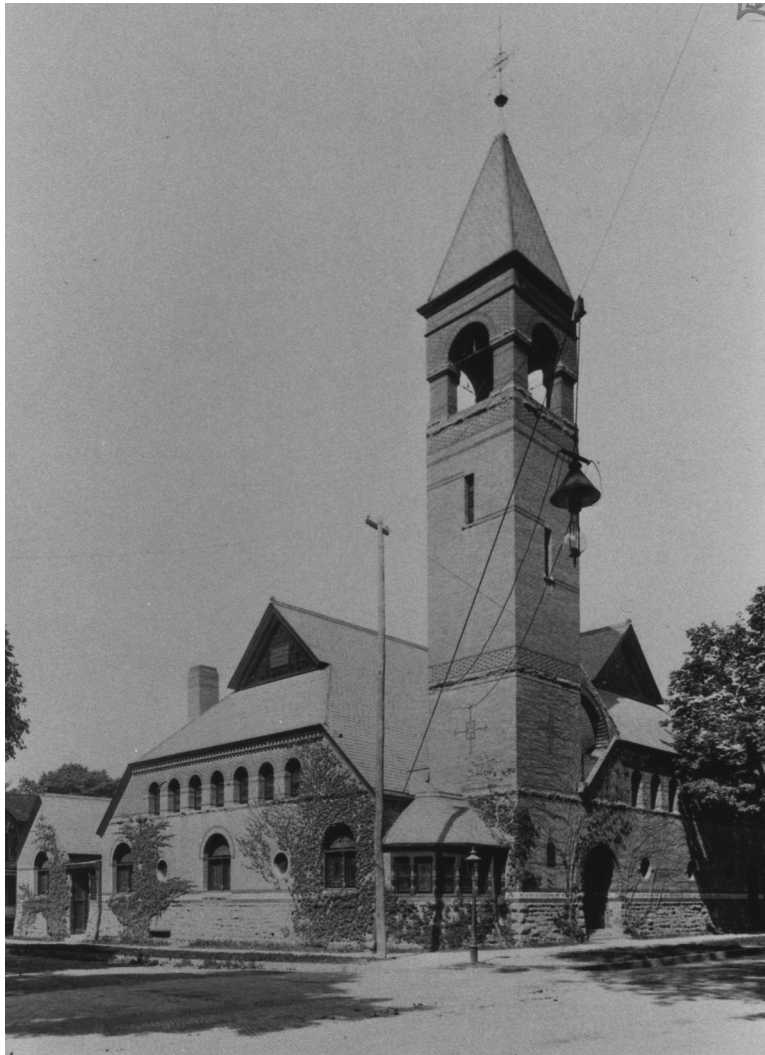
⁶ *The Ithaca Democrat*, 19 January 1882, page 5.

⁷ *The Ithaca Democrat*, 10 May 1883, page 5.

⁸ When the tower was constructed is not clear. Possibly, the necessary funds were found while construction was underway allowing the tower to be completed with the main body of the church building (contemporary newspaper accounts of the building as it neared completion in 1884 do not mention the tower specifically); however, the tower was certainly in evidence in the photograph published in William Elliot Griffis, *Art Works of Tompkins County* (Chicago, Ill.: The W. H. Parish Publishing Company), 1896.

⁹ Kermit Carlyle Parsons, *The Cornell Campus: A History of Its Planning and Development* (Ithaca, N. Y.: Cornell University Press), 1968, page 144.

¹⁰ “Mr. Winton’s New House,” *Ithaca Daily Journal*, 23 July 1875, page 4. The construction contract for the house was awarded to John Snaith in August 1874 (*The Ithaca Democrat*, 30 March 1882, page 3), and the house was completed in 1875, at a cost of about \$20,000.



1-1. William H. Miller, Congregational Church of Ithaca, Ithaca, New York (1882-84?), exterior view from the southwest (Griffis, *Art Works of Tompkins County*, 1896).



1-2. W. H. Miller, William H. Sage residence, Ithaca, New York (1875?-79), exterior view from the southwest (Maxwell, *Greek Letter Men*, 1901).



1-3. W. H. Miller with William Wheeler (landscape), "Montebello" (Jane McGraw residence), Ithaca, New York, (1877-78; destroyed), exterior view from the northwest (Griffis, *Art Works of Tompkins County*, 1896).

the window heads with gray Lockport limestone at the window sills and Ithaca blue stone at the foundations; however, the exterior woodwork was “sanded a brown stone color”¹¹ contrary to John Ruskin’s dictum regarding honesty of materials in construction. Although the style was different, the Winton residence revealed the initial influence of Charles Babcock’s High Victorian Gothic design of 1871-72 for Sage College at Cornell University had on Miller.

With the design of 1875?-77 for the William H. Sage residence (Figures 1-2 and 1-24),¹² Miller again incorporated a Ruskinian polychrome into the brick walls of the structure, with the design now based on Queen Anne principles. While the design did reveal an awareness of recent developments in American and English architecture, it also revealed an awkward sculptural composition of masses with an agitated, cluttered roof (Figure 1-2).

Better control of the exterior form occurred with the design for “Montebello” (Figure 1-3).¹³ In addition, the importance of Sage College as a precedent for Miller

¹¹ “Mr. Winton’s New House,” *Ithaca Daily Journal*, 23 July 1875, page 4.

¹² The date 1877 occurs over the East Seneca Street entrance, which would be indicative of the start of construction, and presumably the end of the design period. The house was occupied by the W. H. Sage family in 1879 (*The Ithaca Democrat*, 30 March 1882, page 3). Presumably, this house was being designed at the same time as the Henry W. Sage residence (1875-77). W. H. Sage was the son of H. W. Sage. The south elevation and two floor plans appear in Edgar Raymond Dethlefsen, *William Henry Miller, Architect, 1848-1922* (Ithaca, N. Y.: unpublished Master of Architecture thesis/Cornell University), 1957, figures 21-23.

¹³ Although this house which was built for Jane McGraw is referred to as “Terrace Hill” in Griffis, *Art Works of Tompkins County*, 1896, “Terrace Hill” usually refers to the ledge of land on which it and two neighboring houses sat. Mrs. McGraw’s house, as well as its predecessor, are referred to as “Montebello” in William G. Johnson, “Terrace and Wall,” *Ithaca Daily Journal*, 3 June 1896, page 3.

Mrs. McGraw began planning to replace the first “Montebello” in 1877 (*The Ithaca Democrat*, 8 November 1877, page 3), which was demolished in April 1878 (*The Ithaca Democrat*, 18 April 1878, page 3). This house has been published in *With a Jeweler’s Eye: The Photographs of Joseph C. Burritt* (Ithaca, N. Y.: DeWitt Historical Society of Tompkins County, Inc.), 1980, page 31. The plans for the second “Montebello” were completed by Miller in June 1878 and the masonry contract let to Campbell & Richardson (*The Ithaca Democrat*, 6

became self-evident. Here, a Ruskinian polychrome was again employed, and the main facade was dominated by a central tower which was pierced at its base by a round-arched portal tower with flanking columns of contrasting stone in much the same manner as Babcock had done at Sage College. Even the final flourish of Charles Babcock's architectural signature appeared on the tower in the form of a heavy stone balcony perched over the main entrance.¹⁴ While "Montebello" was probably the most extreme and obvious example of Miller's borrowing motifs from a fellow practitioner, it also showed most clearly Miller's ability to transform precedent without producing a mere facsimile.

Miller reduced the Sage College composition to its architectonic essence by shearing off the terminating pavilions to form a compact mass, and then changed the scale of the various parts to heighten the visual impact. The signature balcony was made diminutive in scale while the central tower became domineering. The corbelling was massively accentuated while the polychrome work was muted in effect. The roof shapes were simplified and given greater prominence, though having a less orderly aspect in relation to the placement of dormers and subsidiary gables. The overall result was that while the "Sage College tower and the entry porch are composed in a fine Ruskinian state of architectural power,"¹⁵ Miller had

June 1878, page 3). "Montebello" was enclosed by the latter part of 1878 (*The Ithaca Democrat*, 3 October 1878, page 3). The grounds of the house were eventually laid out by William Wheeler, a gardener and native of England, whose services were secured through Bridgeman, a florist in New York City (William G. Johnson, "Terrace and Wall," *Ithaca Daily Journal*, 3 June 1896, page 3).

¹⁴ "Montebello" also bears a remarkable resemblance to "Glenview" (John Bond Trevor residence) of 1875?-77 at Yonkers, New York, by Charles W. Clinton, although the "Glenview" composition is more asymmetrical; see John Zukowsky, "Castles on the Hudson," *Winterthur Portfolio: A Journal of American Material Culture*, volume XIV, number 1 (Spring 1979), page 78 and Figure 5.

¹⁵ Parsons, *Cornell Campus*, 1968, page 73.

transformed these elements into a powerful architectural composition.

Once he had discovered how to transform Babcock's High Victorian Gothic vocabulary into his own, Miller was able to transcend the style with a design of great character and originality with the Congregational Church of Ithaca. But despite the achievement and promise of shown with the design for the Congregational Church, Miller chose not to continue this line of development with Ruskinian polychrome. Instead, he was to go on to develop a facility for designing in a multitude of architectural styles, often with verve and elegance.

One style with which Miller became closely associated locally was the Richardsonian Romanesque, so closely in fact that every Richardsonian Romanesque style structure erected in Tompkins County has been attributed to him.¹⁶ While the Congregational Church showed that Miller had an affinity for the Romanesque Revival, the style of the church at the time of its design was termed "old English"¹⁷ (suggesting Ruskin) rather than Romanesque. The building, which was to become the turning point in Miller's career that resulted in his great masterpiece, the library

¹⁶ While most of the Richardsonian Romanesque style structures in Tompkins County were designed by Miller, like Barnes Hall (1887) at Cornell University, the Cornell University library building (1887-89), Wait Hall (1888-89) at the Cascadia School, the former Ithaca Savings Bank (1889-90), the First Baptist Church (1890), Boardman Hall (1890-91) at Cornell University, the George R. Williams residence (1890-92), the Southworth Library (1892-93) at Dryden, and the First Unitarian Church (1893), all were not. As will be seen, the former Kappa Alpha chapter house (1883-86) at Cornell University was by Green & Wicks of Auburn, New York. The former Union Free Academy (1892) and the Grove Cemetery chapel (1893), both at Trumansburg, were designed by Richardson & Pierce of Rochester, New York, where their drawings for both structures can be found at the Rochester Museum and Science Center; apparently the source of the Miller attributions for these two buildings was based on stylistic speculation in Barbara Bell, "Glance Backwards: Rotarians Restore Cemetery Chapel," *The Ithaca Journal*, 27 October 1973, page 3.

Miller's authorship of the G. R. Williams residence has sometimes been questioned; however, an entry of 4 November 1891 in George Williams' diary mentions Miller's plans for the house which would seem to confirm Dethlefsen's claim for Miller (Dethlefsen, *Miller*, 1957, page 101). I am indebted to Carol U. Sisler for providing this information to me in a letter dated 30 June 1985.

¹⁷ *The Ithaca Democrat*, 30 March 1882, page 5.

building (now named Uris Library) at Cornell University, was not designed by Miller but by two of his former employees and was being designed at roughly the same time that the Congregational Church was under construction.

In 1883, the Kappa Alpha fraternity received permission from the Cornell University trustees to build a chapter house on land leased from the university.¹⁸ The fraternity then proceeded to commission an alumnus, Edward B. Green¹⁹ of the architectural firm of Green & Wicks, to design the chapter house.²⁰ Construction of the chapter house was under way by 1886, at which time the *Ithaca Daily Journal* observed:

The new Kappa Alpha chapter house, near the Armory, will be one of most beautiful buildings on the campus when finished. It will be three stories high and will be built of brown sandstone laid up in "hit or miss" style. It is to cost \$18,000. The walls are now finished to about the second story.²¹

The completed house (Figure 1-4) was a striking and mature example of the then emerging Richardsonian Romanesque style. The rough-hewn, "hit or miss"

¹⁸ *The Ithaca Democrat*, 15 November 1883, page 5.

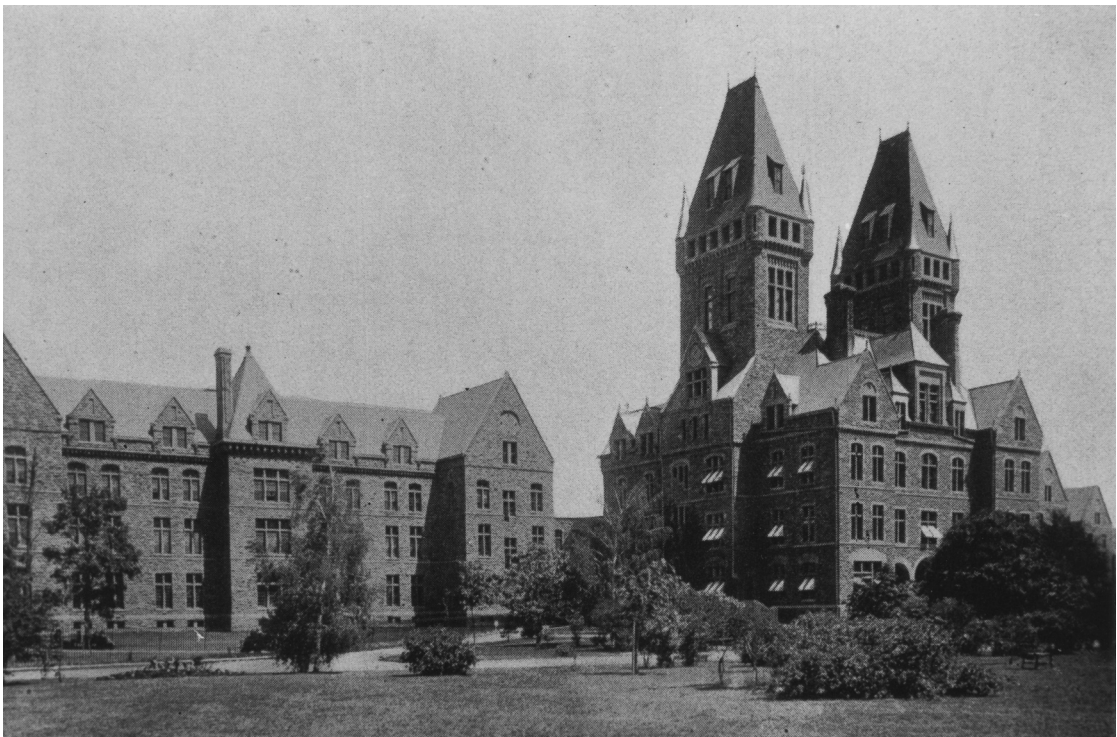
¹⁹ Kappa Alpha is listed as one of the many organizations to which Edward B. Green belonged in Winfield Scott Downs, editor, *Who's Who in New York (City and State)*, 1929 (New York, N. Y.: Who's Who Publications, Inc.), 1929 (Ninth Edition), page 689.

²⁰ D. Morris Kurtz, *Auburn, N. Y.: Its Facilities and Resources* (Auburn, N. Y.: The Kurtz Publishing Company), 1884, page 147. Parsons claims that the Kappa Alpha chapter house was a Miller design (Parsons, *Cornell Campus*, 1968, page 139) but provided no evidence to substantiate the claim nor is the claim corroborated by Dethlefsen's research. In fact, Dethlefsen noted with his 1886 entry that the Kappa Alpha chapter house was not by Miller, though it is not known how Dethlefsen determined this; see Edgar R. Dethlefsen, *Index for 1870-1900, Ithaca Daily Journal, Ithaca Weekly Democrat* (Ithaca, N. Y.: unpublished research compilation, Cornell University), 1957. The interior of the house was rebuilt after a fire and a new wing added to the east in 1899 to the design of Green & Wicks "Kappa Alpha Lodge," *Ithaca Daily Journal*, 29 July 1899, page 3). Green & Wicks may have been responsible for the last major addition to the house as well, that of the south wing added in 1909.

²¹ "University Improvements," *Ithaca Daily Journal*, 24 July 1886, page 3.



1-4. Green & Wicks, Kappa Alpha chapter house, Ithaca, New York, (1883-86; destroyed), exterior view from the north (courtesy, Cornell University Archives, *ca.* 1887).



1-5. Gambrill & Richardson, state hospital complex, Buffalo, New York (1869-96; altered), exterior view from the south (*Ins and Outs of Buffalo*, 1899).

ashlar walls were sparsely ornamented, principally in the patterning of the stone masonry and with moldings accenting the window and entrance arches. The 2½-story house was asymmetrically composed into bold masses with a prominent expanse of roof capping the whole. A broad one-story veranda was wrapped around the west wing and was supported by spare, coupled columns. As with the best Richardsonian Romanesque structures, the strength of the design was based on an adept handling of building mass, an excellence of masonry construction, and an orderly, imaginative juxtaposition of solid and void; however, the placement and height of the chimneys mitigated somewhat the inherent power of the composition.

The Kappa Alpha chapter house was a remarkably mature work for a firm that had only been founded in 1882, little more than a year before the commission came to the firm. It was, however, typical of the quality of work that eventually allowed Green & Wicks to become immensely successful after their removal from Auburn to Buffalo, New York, and was reflective of the extensive architectural training that both Green and Wicks had received prior to their partnership.

Edward B. Green²² (1855-1950) had graduated from Cornell University in 1878 with a Bachelor of Architecture degree; his thesis was entitled *An Original Style*

²² Edward Broadhead Green was born on 10 May 1855 at Utica, New York, the son of William Harry and Cornelia (Blackmer) Green, and was married to Harriet B. Edson of Buffalo, New York, on 16 June 1887 (Downs, ed., *Who's Who*, 1929, page 689). Edward B. Green was well known for his public service to his profession: in 1886, he became an associate member of the American Institute of Architects [AIA]; in 1887, he joined the New York Architectural League; in 1890, he was elevated to the Fellowship of the AIA; and in 1903, he served as president of the Buffalo Chapter of the AIA (Florence N. Levy, editor, *American Art Annual*, 1905-06 (New York, N. Y.: American Art Annual, Inc.), 1905, page 474). In addition, Green served as president of the New York State Board for Registration and Examination of Architects for several decades ("Edward B. Green," *Empire State Architect*, volume X, number 2 (March-April 1950), page 25). His death occurred on 12 February 1950 ("Edward B. Green," *The New York Times*, 13 February 1950, page 21).

in *Architecture*. He spent a year in Miller's office²³ and then returned to the Department of Architecture at Cornell as an instructor for the academic year of 1879-80.²⁴ In 1880, he began his practice as an architect in Ithaca²⁵ and was associated with Miller on the design of the East Hill School in Ithaca,²⁶ the All Saints Episcopal Chapel at Kidders, New York,²⁷ and possibly several others.

William S. Wicks²⁸ (1954-1919) had also attended Cornell University but was not a student there while Green was in attendance. Wicks entered Cornell in

²³ J. F. Lennon, compiler, *Ithaca General and Business Directory* (Ithaca, N. Y.: Norton and Conklin), 1878, page 59; Kurtz, *Auburn, N. Y.*, 1884, page 147.

²⁴ *The Ten-Year Book of the Cornell University, 1868-1878* (Ithaca, N. Y.: B. Hermon Smith), 1878, ink notation opposite page 72. This particular volume is located in the Reference Department of the John M. Olin Research Library at Cornell University. Green's area of instruction was "architectural draughting" according to *The Cornellian*, 1880 (Ithaca, N. Y.: Kappa Alpha, Alpha Delta Phi and Psi Upsilon Fraternities of Cornell University), 1880, page 147.

²⁵ B. R. Williams, compiler, *Ithaca General and Business Directory* (Ithaca, N. Y.: Norton and Conklin), 1880, page 148.

²⁶ Geoffrey M. Gyrisco, *A Guide to the Works of William Henry Miller, Ithaca's Architect* ([Ithaca, N. Y.]: Author), 1978 (Revised Edition), pages 43-49.

²⁷ *The Ithaca Democrat*, 12 August 1880, page 3.

²⁸ William Sydney Wicks was born on 27 July 1854 at Trenton, New York, the son of a carpenter Jacob Wicks and his wife, Mary Frances Wicks (Department of Manuscripts & University Archives, Cornell University: Deceased Alumni Records (William Sydney Wicks), Collection No. 41/2/887, Box 142; "Trenton, New York," *Eleventh Census of the United States: Schedule No. 1 – Population* (1890), page 238. At the time of the census, June 1890, Jacob Wicks was enumerated as a white male, 57 years old, whose parents were both natives of New York state; Mary Wicks was enumerated as a white female, 51 years old, whose parents were both natives of Connecticut). The early education of William Wicks occurred in the public schools of Trenton and Utica, and he did preparatory work at the Lowville Academy in Lowville, New York. Like his partner, Wicks was active in the AIA having been elected to membership in 1884 and elevated to the Fellowship in 1889 (Levy, ed. *Art Annual*, 1905, page 510), and on 18 November 1890, he was elected First Vice-President of the Western New York Chapter of the AIA ("Some New York Architects," *The Architectural Era*, volume IV, number 12 (December 1890), page 275). Wicks also found time to author *Log Cabins: How to Build and Furnish Them*, which was published by Forest & Stream Publishing Company of New York City in 1889 (Henry-Russell Hitchcock, *American Architectural Books: A List of Books, Portfolios, and Pamphlets on Architecture and Related Subjects*

1872 but left in 1874 with graduating.²⁹ He later went to the Massachusetts Institute of Technology, where he did graduate in 1877.³⁰ After graduation, Wicks worked in the office of Peabody & Stearns in Boston, Massachusetts.³¹ Later, he removed to central New York state where he worked for several “widely known architects” in Syracuse and Auburn.³²

In 1882, Green and Wicks formed their partnership for the practice of architecture in Auburn, and in the following year, Green established a branch office in Buffalo.³³ Although the firm was initially successful in Auburn, with designs for residences for Messrs. G. W. Allen, A. A. Boyd, and C. L. Sheldon and Mesdames C. M. Dennis and H. D. Noble in addition to public schools and the county clerk’s office, plus the Josiah C. Willetts residence at Skaneateles, the Judge Wilcoxon residence at Seneca Falls, and a large school building at Waterloo, the Auburn office was closed in 1885, and Wicks rejoined Green in Buffalo.³⁴ Apparently their

Published in America Before 1895 (New York, N. Y.: DaCapo Press), 1976 (New Expanded Edition), page 116). His interest in log cabins was a natural outgrowth of his interest in preserving the Adirondacks, and he was a charter member of the Adirondack League Club. His death occurred on 30 May 191 at “Rubble Manor,” his country residence in Trenton (“Obituary – William Sydney Wicks,” *Journal of the American Institute of Architects*, volume VII, number 11 (November 1919), page 501).

²⁹ *Ten-Year Book*, 1878, page 128.

³⁰ Department of Manuscripts & University Archives, Cornell University: Deceased Alumni Records (William Sydney Wicks), Collection No. 41/2/887, Box 142.

³¹ “Some New York Architects,” *The Architectural Era*, volume IV, number 12 (December 1890), page 275.

³² Department of Manuscripts & University Archives, Cornell University: Deceased Alumni Records (William Sydney Wicks), Collection No. 41/2/887, Box 142.

³³ Kurtz, *Auburn, N. Y.*, 1884, page 147.

³⁴ Kurtz, *Auburn, N. Y.*, 1884, page 147. Both Wicks’ obituary in the *Journal of the American Institute of Architects* and Green’s listing in *Who’s Who* indicated that the Auburn

prospects were even greater in the city by the greater lake.

In Buffalo, the firm flourished and prospered. One of the firm's earliest residential designs, the James Adams residence of 1882, was published in Sheldon's *Artistic Country-Seats*,³⁵ giving the firm an early, modest national reputation. In addition, both partners were elected Fellows of the AIA by 1890. By the turn of the twentieth century, Green & Wicks was the leading architectural firm in Buffalo.³⁶ Their works included the D. S. Morgan Building in Buffalo, the Buffalo Savings Bank, the First Presbyterian Church of Buffalo, the South Park High School in Buffalo, the Buffalo City Hospital, the Albright Art Gallery of Buffalo, the New York state agricultural buildings at Cornell University of the 1910s, the University Block in Syracuse, New York, the Museum of Art in Toledo, Ohio, and work for the Ontario Power Company in Niagara Falls, New York.³⁷ During the early twentieth century, Green was described as "the most successful architect among Cornell

office was opened in 1880. Kurtz, *Auburn, N. Y.*, 1884, page 147, definitely places the start of the firm in Auburn at 1882, which would put the closure of the Auburn office at 1885; a date which is confirmed by *The Architectural Era* of December 1890. Late in 1885, Vivian made his first known visit to Buffalo ("Facts About Folks," *Ithaca Daily Journal*, 6 November 1885, page 3), which would seem to confirm both Wicks' removal to Buffalo and Vivian's personal friendship with Wicks; I am indebted to Mary R. Tomlan for this information regarding Vivian.

³⁵ George William Sheldon, *Artistic Country-Seats: Types of Recent American Villa and Cottage Architecture with Instances of Country Club-Houses* (New York, N. Y.: D. Appleton & Company, Inc.), 1886-87, plate 80.

³⁶ Francis R. Kowsky, Mark Goldman, Austin Fox, John D. Randall, Jack Quinan and Teresa Lasher, *Buffalo Architecture: A Guide* (Cambridge, Mass.: The MIT Press), 1981, page 313.

³⁷ "William S. Wicks," *The American Architect*, volume CXV, number 2269 (18 June 1919), page 855; "Obituary – William Sydney Wicks," *Journal of the American Institute of Architects*, volume VII, number 11 (November 1919), page 501; Kowsky, Goldman, Fox, Randall, Quinan and Lasher, *Buffalo Architecture*, 1981, *passim*.

graduates,"³⁸ and Wicks as "one of most prominent architects in the state, outside of New York city."³⁹

In addition to Wicks' association with Peabody & Stearns, the connection with Buffalo was of no little importance since it brought Green in contact with the work of one of America's foremost architects of the nineteenth century. This work was the state hospital complex (Figure 1-5) designed by the New York City firm of Gambrill & Richardson between 1870 and 1872 and was sufficiently complete by 1880 to receive patients.⁴⁰ The hospital complex did not serve as a specific architectural model for the Kappa Alpha chapter house, but did impress Green & Wicks sufficiently to begin emulating Richardson's Romanesque style. The Kappa Alpha chapter house would certainly seem to indicate that Green & Wicks were aware of Richardson's design of 1883-84 for the Converse Memorial Public library at Malden, Massachusetts (Figure 1-6), particularly in light of the prominent asymmetrical gable. The Converse Library was published nationally in time to have

³⁸ "Cornelliana," *Ithaca Daily Journal*, 18 January 1900, page 6. E. B. Green's prolific career in Buffalo is highlighted in Gerald C. Mead, Jr., editor, *E. B. Green: Buffalo's Architect* (Buffalo, N. Y.: Burchfield-Penney Art Center), 1997 (exhibition catalogue), which unfortunately contains some factual errors for the period of Green's career prior to his arrival in Buffalo and almost totally ignores W. S. Wicks, despite the large majority of the illustrations dating from the Green & Wicks partnership.

³⁹ "Leading Architect Dies After Illness of Several Month" (obituary from unidentified newspaper in Department of Manuscripts & University Archives, Cornell University: Deceased Alumni Records (William Sydney Wicks), Collection No. 41/2/887, Box 142).

⁴⁰ Henry-Russell Hitchcock, *The Architecture of H. H. Richardson and His Times* (Cambridge, Mass.: The MIT Press), 1961 (Revised Edition), pages 117-120; Jeffrey Karl Ochsner, *H. H. Richardson: Complete Architectural Works* (Cambridge, Mass.: The MIT Press), 1982, pages 78-81.

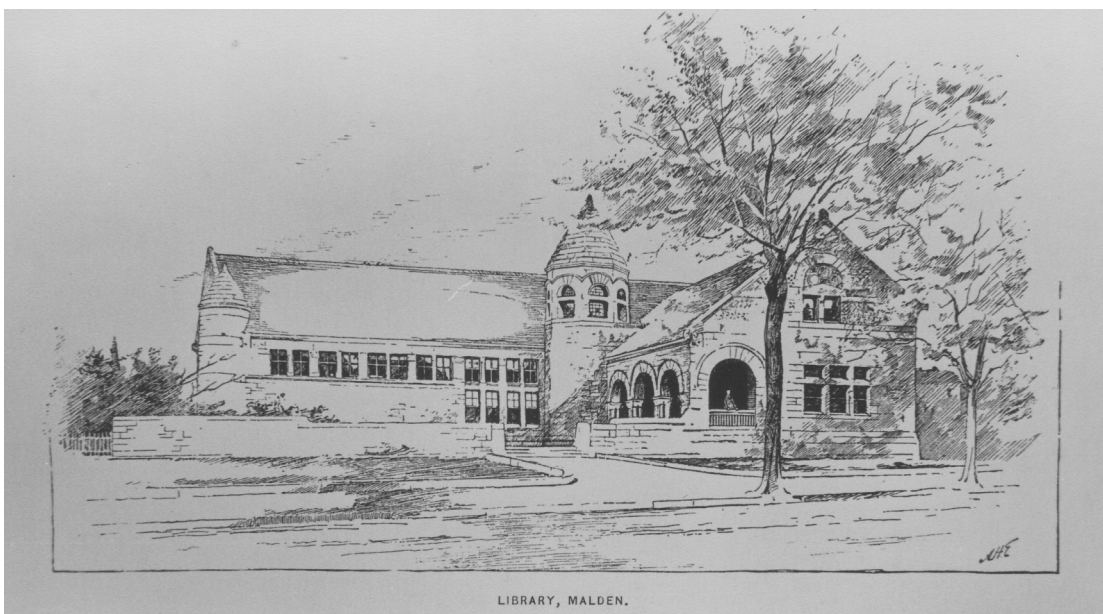
influenced the final design of the chapter house prior to the start of construction in 1886.⁴¹

Soon after the completion of the Kappa Alpha chapter house, in June 1887, Alfred S. Barnes, the New York City publisher and a trustee of Cornell University, gave the university \$40,000 to supplement funds raised on campus for a building to house the Cornell University Christian Association. After a brief design “competition” with the New York City firm of Rossiter & Wright and a change in building sites by the Chairman of the Board of Trustees, Henry W. Sage’s favorite architect became the designer for the new building to be called Barnes Hall. Miller developed two alternative architectural treatments, one “Romanesque” and the other “Gothic,” of which the Romanesque treatment was approved.⁴²

The Romanesque treatment of Barnes Hall (Figure 1-7) is not the Ruskinian Romanesque of “Montebello” and the Congregational Church but rather is now Richardsonian Romanesque. The polychrome is reduced to only that achieved through the natural colors of the principal construction materials; the black-tarred

⁴¹ “Converse Memorial Public library at Malden, Mass.,” *The American Architect & Building News*, volume XXVIII, number 510 (3 October 1885), plates.

⁴² Parsons, *Cornell Campus*, 1968, pages 142-143.



1-6. H. H. Richardson, Converse Memorial Public Library, Malden, Massachusetts, (1883-85), sketch of exterior (*American Architect*, 3 October 1885).



1-7. W. H. Miller, Barnes Hall, Cornell University, Ithaca, New York (1887-89), exterior view from the northwest (Griffis, *Art Works of Tompkins County*, 1896).

bricks have been dispensed with. The contrasting stone trim is used to establish the geometry of the design and to maintain the continuity of its form. The roof shapes are simple and direct. While an occasional motif might seem to be inspired by one of Richardson's like the corner buttress from the Brattle Square Church at Boston, Barnes Hall reveals how quickly and well Miller was able to assimilate Richardson's fondness "for broad, plain fields of wall and for heavy mullions and transoms."⁴³ Even though the visual aspect of Barnes Hall and the Kappa Alpha chapter house are not especially similar and would not necessarily indicate that Miller was aware of this house, his next major commission, the library building at Cornell University, confirmed the importance of this house to Miller's career.

In the middle of December 1887, Miller and Charles Babcock were allowed to compete in the design of the new library building at Cornell University after events proved that the university would probably lose its share of the Jennie McGraw-Fiske estate and that the already completed design completed design by Van Brunt & Howe of Boston and Kansas City would exceed the established budget of \$225,000.⁴⁴ Although the final decision regarding the design of the library building was among the designs of Van Brunt & Howe, Babcock, and Miller,⁴⁵ the

⁴³ Mariana Griswold Van Rensselaer, *Henry Hobson Richardson and His Works* (originally published, Boston, Mass.: Houghton, Mifflin & Company, 1888; republished, New York, N. Y.: Dover Publications, Inc.), 1969, page 121.

⁴⁴ Parsons, *Cornell Campus*, 1968, pages 156-163.

⁴⁵ Parsons, *Cornell Campus*, 1968, page 164.

competition was essentially between only Miller and Babcock.⁴⁶ Given the circumstances where Van Brunt & Howe were not allowed the opportunity to alter their design during the Babcock and Miller competition and where Miller's most important patron, Henry W. Sage, was controlling the decisions concerning the library building, Miller could have been considered a virtual shoo-in. Despite this, Miller won the competition on the merits of his design which was functionally brilliant and handsomely expressive, though not as "dignified and sedate" as the Van Brunt & Howe design.

On the exterior (Figure 1-8), Miller's debts to Van Brunt & Howe's own design for the same building as regards the overall massing and H. H. Richardson's Albany city Hall as regards the tower have been related elsewhere.⁴⁷ The influence of Green & Wicks' Kappa Alpha chapter house is also present in the semi-octagonal termination of the east end of the reading room and in the use of monochromatic stone masonry for all but the lower levels of the south and west wings.⁴⁸ But

⁴⁶ Arthur N. Gibb, *The Library Building of the Cornell University, A Monograph* (Ithaca, N. Y.: unpublished Bachelor of Science in Architecture thesis/Cornell University), 1890, pages 10-11.

⁴⁷ Parsons, *Cornell Campus*, 1968, page 166. The Albany City Hall was published in M. G. van Rensselaer, "Recent Architecture in America, 1—Public Buildings," *The Century Magazine*, volume XXVIII, number 1 (May 1884), pages 48-67, from which Parsons apparently took his illustration of the Albany City Hall.

⁴⁸ The use of red sandstone would seem to have been intended to reinforce the visual aspect of the terrace that the eastern portion of the building was apparently designed to rest upon, as shown in Gibb's watercolor sketch of 1890 of the intended design. Presumably, Gibb's 1890 sketches reflect the accepted 1889 design by Miller, as the building was under construction at the time.

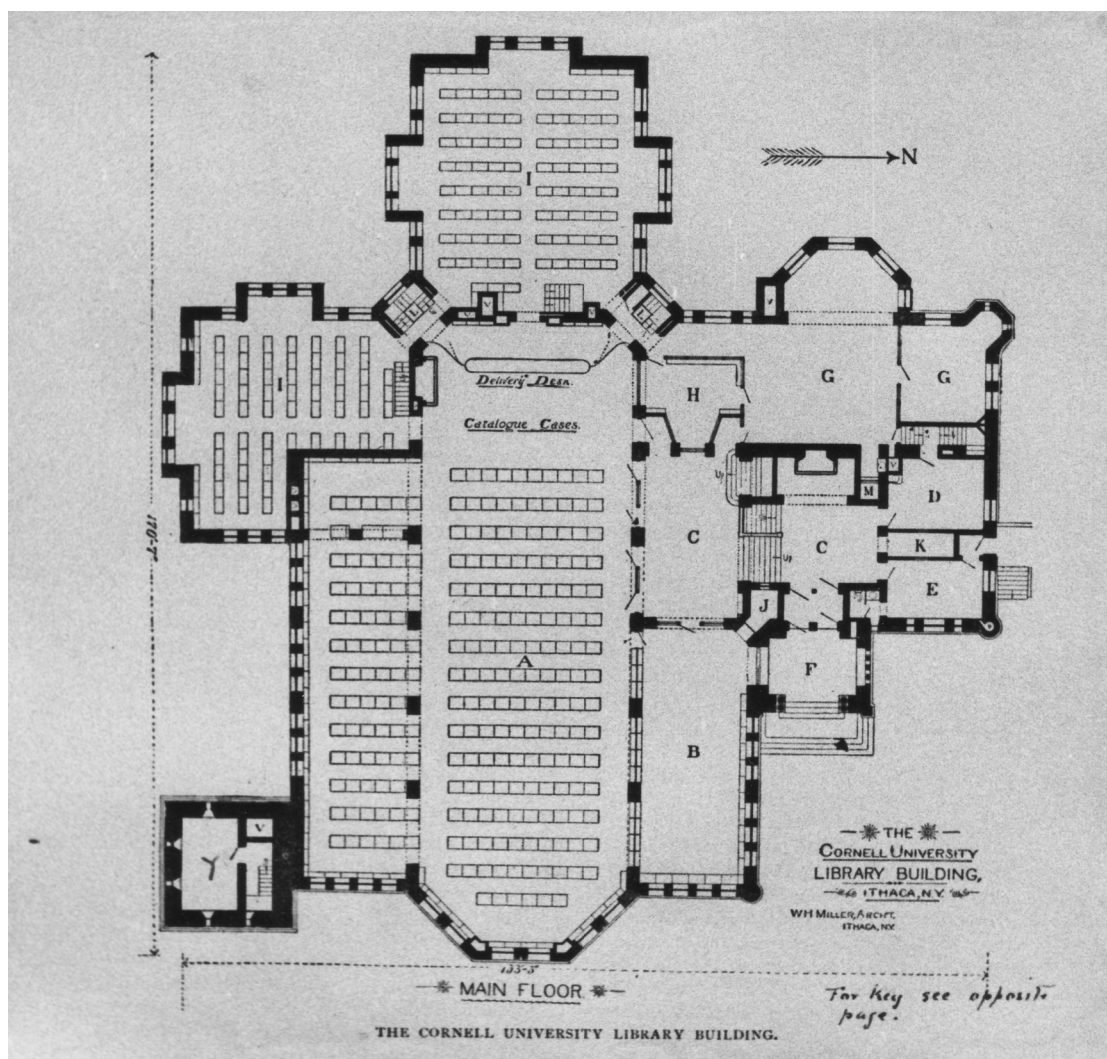


1-8. W. H. Miller, Cornell University library building (now Uris Library & McGraw Tower), Ithaca, New York (1887-91), watercolor sketch of exterior from the southwest (Gibb, *Library Building of Cornell University*, 1890).

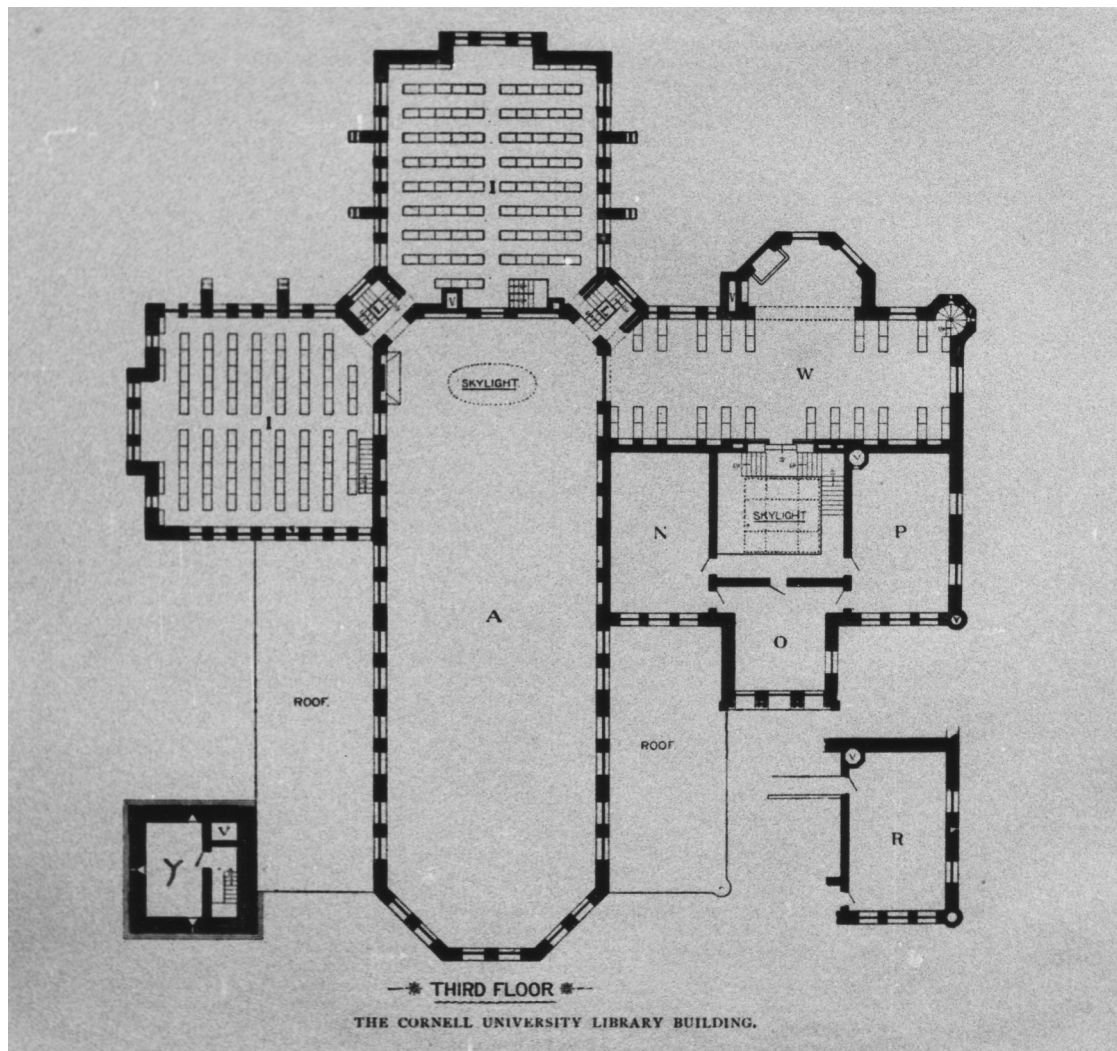
perhaps the greatest influence which the Kappa Alpha house exerted was its lesson in simplification. By reducing the amount of ornament applied to and integrated into the fabric of the building, Miller was able, in conjunction with an effective distribution of the building mass, to reduce the apparent bulk of this very large building. This made the library building a more compatible neighbor to the older Stone Row of Morrill, McGraw and White Halls, which were themselves rather spare of ornament. The relative lack of ornamentation also helped to make the various parts of the ensemble more forceful elements, particularly the tower, without diminishing the effectiveness of the entire ensemble. In addition, the effective impact of what ornamentation that the building did receive, executed by English artisans,⁴⁹ was heightened by its relative rarity as well as its exquisite execution.

In accommodating the functional needs of the library, Miller was perhaps at his most brilliant. The plan of the building had the general shape of a Latin cross, like his earlier Barnes Hall. The placement of the book stacks (Figures 1-9 and 1-10, Rooms I) in the south and west arms of the cross made excellent use of the steeply sloping site with an equal number of stack levels above and below the reading room (Figure 1-9, Room A) on the main floor. The north arm accommodated the Andrew D. White Historical Library (Figure 1-10, Room W), library administration (Figure 1-9, Rooms G and H), the many seminar rooms, and other specialized functions. The seminar room for the Sage School of Philosophy (Figure 1-10, Room R) was cleverly slipped in between the European history seminar room (Figure 1-10, Room P) above the third floor and the cloak rooms (Figure 1-9, Rooms D and E) below on the main floor. The most imposing room was, and still is, the main reading room, once

⁴⁹ "Library Architecture II," *Cornell Alumni News*, volume LXV, number 9 (April 1963), page 8. Whether these English artisans also worked on the New York State Capitol, as speculated by Parsons, *Cornell Campus*, 1968, page 168, is not known.



1-9. Cornell University library building, Ithaca (1887-91), drawing of main floor plan (Gibb, *Library Building of Cornell University*, 1890).



1-10. Cornell University library building, Ithaca (1887-91), drawing of third floor plan (Gibb, *Library Building of Cornell University*, 1890).

resplendent in a color scheme of browns and yellows, occupying the east end of the cross, and resembled in many respects the nave of a basilican church with the delivery desk occupying the expected location of the altar and top-lighted by an elliptical skylight.⁵⁰ Considering Miller's close friendship with A. D. White, it is perhaps not surprising that the most delightful room is the White Library whose marvelous wrought-iron stacks give the room a very satisfying Piranesi-like quality.

Much of the superiority of Miller's design over those of Van Brunt & Howe or Babcock resulted from the ingenuity in the arrangement of his interiors. While ingenious, the interiors were not marked by any apparent genius of organizational clarity or coherence. The path one would take from the main entrance to the main reading room involves mounting two short flights of stairs on the outside, and once inside, a right-angle turn to the left, another flight of stairs up, and then, in order to arrive at the delivery desk, the path bent obliquely to the right. In addition, one would arrive in the main reading room at perhaps the worst point to receive the full impact of this immense space. The space also suffers from a severe simplicity of form, which was somewhat offset by Miller's original polychrome work, no longer extant, and would have been further offset by the unexecuted leaded-glass windows.

The other major room within the building is the White Library which opens off the main staircase two flights up from, and to the north of, the main reading

⁵⁰ The late twentieth-century renovation of the main reading room, completed in conjunction with the new underground west addition (1980-82) by Gunnar Birkerts & Associates, returned the check-out desk to its original position under the restored oval skylight that, with the removal of the 1960s suspended fluorescent lighting, allowed the space to recapture some of its Milleresque glory. Unfortunately, the Birkerts addition which instigated the renovation is a far less happy addition to the history of the library building as its sleek sensuality is out of character with the rugged vitality of the original building and its creates functional problems in relation to building security and accessibility for the handicapped.

room. Here is the building's most captivating room; though the marvelous spatial qualities of the room are achieved through the disposition of the wrought-iron stacks. Where Miller could have affected the spatial quality of the White Library through its form, he missed his opportunity. When one enters the White Library from the main staircase, one is confronted by an open fireplace situated obliquely in a semi-octagonal apse across the room proper. The placement of this apse is peculiar since it is not on axis with the entrance, as one might expect and which would have been an excellent opportunity to create a significant cross-axis, nor is it placed at the center of the west wall. Since Miller's preliminary plans of April 1888 had shown this apse at the north end of the room,⁵¹ presumably along the principal axis of the room, its final location was doubtless at the discretion of Miller and suggests that he did understand the usefulness of axial relationships or simply chose to ignore an obvious opportunity. This occurred despite Miller's heavy reliance on the principle of symmetry in planning the library, and in particular, the main reading room.

This failure to utilize coherent axial relationships in the planning of the library building strongly suggests that Miller allowed his staff to do much of the actual design work. Earlier designs, like the Henry W. Sage residence of 1875-77, the William H. Sage residence of 1875-77, and the Jennie McGraw-Fiske mansion of 1878-80, did indicate an understanding of axial relationships in the planning of various rooms and in relating those rooms to one another, which is not especially evident at the library building. This lack of design continuity among Miller's major commissions of the 1870s and 1880s would seem to suggest that Miller himself was not the actual designer but rather his staff, the personnel of which was not constant

⁵¹ Parsons, *Cornell Campus*, 1968, page 164.

during this time period.

However lacking the library building may have been in coherent axial relationships, the library did not detract from Miller's reputation as an architect but substantially enhanced it. One measure of the library's enhancement of Miller's career was the glowing account published in *The Architectural Era* shortly after the building's completion.⁵² The library also gave a member of Miller's office an opportunity to begin practicing as an architect independent of Miller, as the Erwin Library and Institute Association of Boonville, New York, was in need of an architect for their new building. The plans that the association accepted in 1889 were drawn, not by Miller, but by his employee of some seven years, Clinton L. Vivian.⁵³

First work

In 1884, Cornelius B. Erwin of New Britain, Connecticut, died. By the time of his death, he had accumulated an estate valued at some \$2,000,000. Much of his wealth had been achieved through astute management of the Russell & Erwin Manufacturing Company, a building hardware manufactory that is still extant in the name of Russwin and is perhaps best remembered for its illustrated catalogue of 1865.⁵⁴ Erwin and his business associate, H. E. Russell, were also involved in real estate development in New Britain, having had the Russell & Erwin Building

⁵² "The Library Building, Cornell University," *The Architectural Era*, volume VI, number 6 (June 1892), pages 114-119.

⁵³ There is no documentation available to indicate that the association approached any architect other than Vivian, which suggests that the association sought out Vivian as a result of his having been a native of Boonville and having been involved in the design of the Cornell University library building.

⁵⁴ Lee H. Nelson, "Rediscovering American Hardware," *Historic Preservation*, volume 32, number 6 (November/December 1980), pages 22-25.

constructed as a small hotel with street-level retail shops in 1884-85; the design of 1883-84 was by McKim, Mead & White of New York City.⁵⁵

In his will, Erwin did not forget his native village of Boonville, leaving bequests of \$5,000 to the Presbyterian church, \$18,000 to the Baptist church, \$20,000 for a public park, and \$5,000 for the improvement of the cemetery.⁵⁶ His largest bequest was for the “establishment of an institute with a library & reading room,”⁵⁷ setting aside \$10,000 for a building, \$2,500 for books, and \$18,000 for maintenance. To accomplish Erwin’s goal, the Erwin Library & Institute Association was incorporated in 1885 with Robert H. Roberts as president and John M. Whipple, William Bamber, Francis Willard, Hiram M. Church, Byron P. Graves, Frank A. Barrett, Robert E. Clark, George P. Noble, and Leanders Fiske as members of the board; John M. Whipple served as the first treasurer of the association.⁵⁸ The association received in July 1885 a parcel of land, worth \$1,750, from the Misses Sophia, Louisa and Mary Post, located at the corner of Post and Schuyler Streets, diagonally opposite the small triangular park at the center of the village. Not until 1889 did the association obtain plans for the proposed building, and construction was begun in 1890. The construction, however, did not proceed smoothly as the original builder, J. Richards, abandoned the job on 21 June 1890,⁵⁹ resulting in the

⁵⁵ Leland Roth, *A Monograph of the Works of McKim, Mead & White, 1879-1915* (New York, N. Y.: Benjamin Blom), 1973, page 63.

⁵⁶ “Plans by an Ithaca Architect,” *Ithaca Daily Journal*, 15 January 1891, page 3.

⁵⁷ As quoted in “Erwin Library & Institute,” 1938 *Directory of Boonville, Lyon Falls, West Leyden, Port Leyden, and Vicinity* ([no city]: Robert C. Williams Directory Service), 1938, no pagination.

⁵⁸ Account book of the Erwin Library & Institute Association. J. P. Pilcher succeeded Whipple as treasurer on 20 July 1891.

⁵⁹ Account book of the Erwin Library & Institute Association. An examination of the account book reveals a pattern of expenditures that the association paid wages directly to the

association taking over direct supervision of construction. The association was able to complete the building and open it to public on 7 September 1891 at a cost of about \$13,000.⁶⁰

The library building (Figure 1-11) is a substantial stone structure, approximately 40 feet by 70 feet in dimensions, constructed of rough-hewn native Trenton limestone. The exterior is dominated by a stout tower on the north side, which is pierced by an entrance portal at its base. The presence of the tower is balanced on the north face by the gable of the book stacks at the west end (Figure A-3). The reading room, having the shape of an elongated octagon, occupies the eastern portion of the building directly adjacent to the book stacks with the librarian's office located off the southwest corner of the reading room.

The interior and exterior exhibit an economy of construction that was reflective of the austerity of available funds for the building. The exterior is almost totally devoid of ornament and relies on the articulation of the interior on the exterior for interior. The interior has plain plastered walls which are sharply contrasted in the reading room (Figure 1-12) by a dark wood wainscot with trim around the doors and windows and an equally dark, vaulted wood ceiling supported by wood ribs. In what was probably an effort to introduce polychrome into the interior, the upper lights of the windows are glazed with colored glass of blue and gold in both the

day laborers rather than by letting a contract to a general contractor. J. Richards did not last long on the job as his first payment was made on 6 June 1890.

Vivian received a total of \$250 as his commission (\$150 paid by check #69 on 1 September 1890 and \$100 paid by check #141 on 3 January 1891), 2½% on the original \$10,000 estimated cost.

⁶⁰ "Erwin Library & Institute," 1938 *Directory of Boonville, and Vicinity*, 1938, no pagination; Tharratt Gilbert Best, *Boonville and Its Neighbors: The Chronicle of An American Community* (Boonville, N. Y.: The Boonville Herald-Willard Press), 1961, page 99.



1-11. Clinton L. Vivian, Erwin Library & Institute, Boonville, New York (1889-91), exterior view from the northeast (Author, 1981).



1-12. Erwin Library & Institute, Boonville (1889-91), interior view of reading room (Author, 1981).

reading room and the book stacks.⁶¹ The book stacks also feature a stamped-metal cove ceiling of classical Adamesque inspiration.

That the library building at Cornell University was the model for the Erwin Library is evident not only from the exterior form of the building, but also in Vivian's utilization of the same orientation for the reading room, in the placement of the delivery desk, and in the relationship of the book stacks to the reading room. Even the entry sequence is surprisingly similar. Here the sequence has been simplified by the elimination of the 90-degree turn; one mounts a monumental flight of stairs passing under the entrance portal and then passes through the double doors of the entrance into the vestibule where the axis bends to the right and continues into the reading room. At the vestibule occur two elements that would figure prominently in Vivian's career, a winding curvilinear staircase leading to the second-story room of the tower and a bay window, which opens into the vestibule from the reading room.⁶² While the Cornell University library did incorporate a circular staircase, tucked away in the northwest corner of the White Library, these two elements did not figure prominently in Miller's works, and the dissimilarities between Miller's design and Vivian's design are of greater interest than the similarities.

Except for the economical handling of the interior, the more notable differences between the two libraries are on the exterior. Here, Vivian introduced a

⁶¹ Since the Erwin Library was obviously modeled on the Cornell University library, Vivian's use of colored glass suggested that the leaded glass shown in Gibb's sketch was probably intended to be stained glass, probably quite similar to that executed at Barnes Hall.

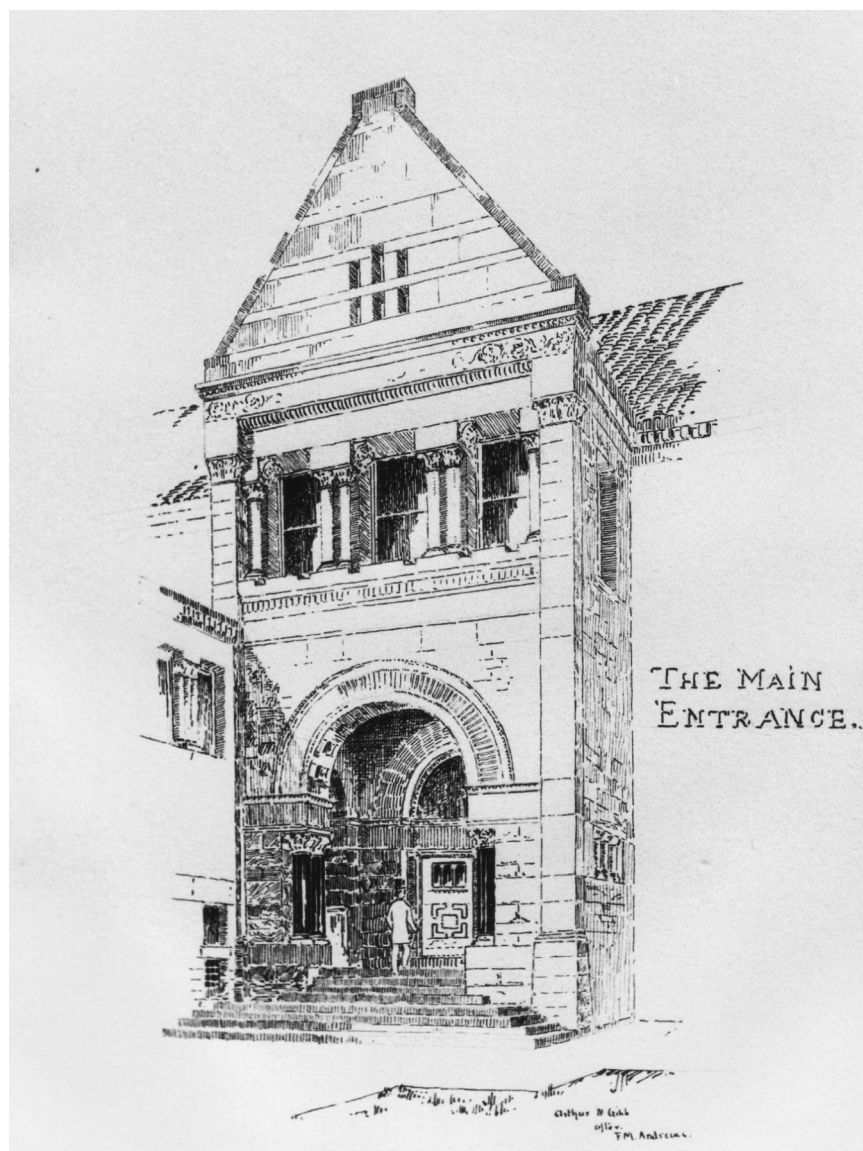
⁶² The winding curvilinear staircase was used at least on two other occasions in Vivian's career, and each occurrence was with a major design achievement: "DeWitt Park West" of 1904-07 for Roger B. and Caroline R. Williams in Ithaca and the Dorothy Barstow residence of 1929 in Cayuga Heights. As will be seen, the bay window was a particularly favorite device of Vivian, although this is probably his only use of it at an interior location.

very subtle polychrome by contrasting the light gray stone with a pale red mortar, which animates the surface of the masonry walls.⁶³ The placement of the tower and the entrance reveals a knowledge of the Van Brunt & Howe design for the Cornell University library, and the band of alternately rough and smooth squares of stone at the top of the tower reveals a debt to Green & Wicks' Kappa Alpha chapter house beyond those incurred via Miller's Cornell University library building. The termination of the tower departs from any previous Miller design and returns to Richardsonian sources, like the Allegheny County Court House design of 1883-84, though the execution at Boonville is more severely spare.

The most remarkable departure is undoubtedly Vivian's handling of the entrance portal. At the Cornell University library, Arthur Gibb criticized the Miller design as being impure in style, and he particularly scored the incorporation of "Classic" (or more properly speaking, Renaissance) elements at the entrance.⁶⁴ Gibb was, of course, criticizing the use of colossal pilasters at the entrance porch (Figure 1-13) that supports a frieze bearing the initials of Andrew D. White, Jennie McGraw-Fiske and Henry W. Sage, in an otherwise Romanesque style structure. The incongruity of introducing Renaissance elements at the entrance porch would have been apparent if the intended gable had been built. While these elements were foreign

⁶³ Gambrel & Richardson also used a light red mortar to relieve the coldness of the random ashlar walls of rough-hewn Monson granite at the Hampden County Courthouse of 1871 in Springfield, Massachusetts; see Hitchcock, *Richardson and His Times*, 1961, page 128. The use of light red mortar with light-colored stone masonry was also used by H. H. Richardson at the John & Francis Glessner residence (1885-87) in Chicago, Illinois, which is illustrated Virginia and Lee McAlester, *Great American Houses and Their Architectural Styles* (New York, N. Y.: Abbeville Press), 1994, pages 178-187.

⁶⁴ Gibb, *Library Building*, 1890, pages 12-19. Gibb did not find the mixture of styles displeasing to the eye and even felt that the placement of the entrance porch at a re-entrant corner marred the beauty of the pilaster by being partially hidden by a side wall of the building (page 18).



1-13. Cornell University library building, Ithaca (1887-91), drawing of third floor plan (Gibb, *Library Building of Cornell University*, 1890).

to the Romanesque style, they do not necessarily appear so as the capitals, which usually determine the style of columns or pilasters, are Romanesque, as are the coupled columns supporting the portal arch.⁶⁵ The columns that support the portal arch at the Erwin Library (Figure 1-14) are even more foreign to the Romanesque style as they seem to be derived from the Tuscan order, an order which played an important part in Colonial Revival residential architecture, especially for Vivian.

Despite the columns, whose appearance hardly affects the overall effect of the building, Boonville got what the *Ithaca Daily Journal* justly proclaimed as “one of the handsomest structures in the village.”⁶⁶ The library building is still an object of pride in the village. In addition, the form of the building is not the only similarity that the Erwin Library & Institute has had with the Cornell University library, the first librarian of both libraries was named Fiske, Willard Fiske at Cornell and Leanders Fiske in Boonville.⁶⁷

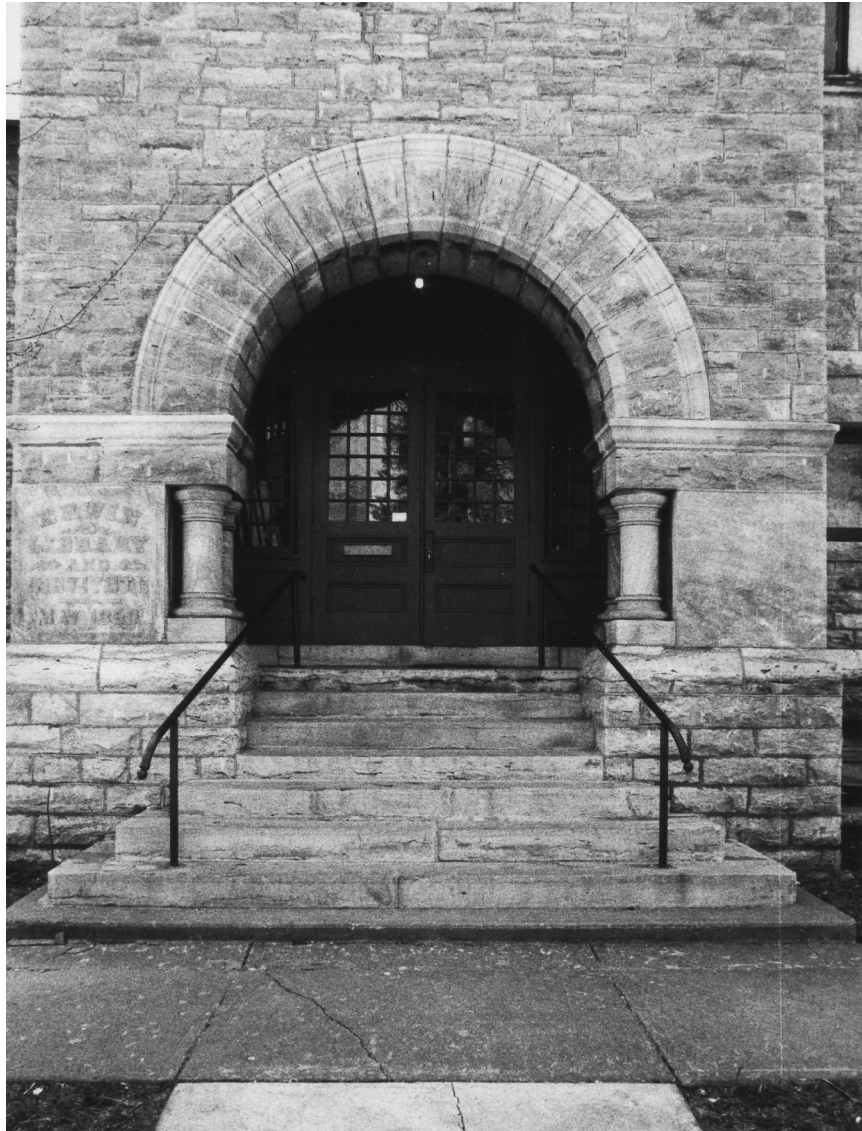
Miller, his office, and the end of apprenticeship

Vivian entered the office of William H. Miller at a time when Miller’s practice was beginning to expand significantly beyond the confines of the village of Ithaca. Artistically, Miller had matured remarkably as an architect who had had little if any formal training for his profession either through apprenticeship or at one of the growing number of architectural schools. Therefore, an overview of Miller’s career prior to Vivian’s arrival might be in order, even though this overview should not be considered definitive.

⁶⁵ Gibb saw these columns as Roman with Romanesque capitals (Gibb, *Library Building*, 1890, page 16).

⁶⁶ “Plans by an Ithaca Architect,” *Ithaca Daily Journal*, 15 January 1891, page 3.

⁶⁷ Best, *Boonville*, 1961, page 99.



1-14. Erwin Library, Boonville (1889-91), exterior detail of entrance portal (Author, 1981).

W. H. Miller and his early career: William Henry Miller was born on 25 May 1848 at Trenton, New York, the only son of Henry Miller, a prosperous farmer who in later life gained the title of Major, and Clarissa (Burlingame) Miller, his wife; the family also included a daughter, Emily Y. Miller.⁶⁸ Since William Miller was born quite late, when his father was 46 years old and his mother 38, in addition to being an only son, he was no doubt the pride of both his parents. This, combined with his family's prosperous economic circumstances, allowed Miller the opportunity to take advantage of private tutoring and of preparatory work at the Mechanicsville Academy, in addition to a public education in the common schools.⁶⁹ After his preparatory work, Miller attended the Clinton Liberal Institute for two years prior to entering Cornell University in 1868 with the inaugural Class of 1872.⁷⁰ At Cornell University, Miller initially entered the course in science but later switched to the elective course;⁷¹ however, there is no substance to the popular, and persistent, misconception that Miller, the reputed first student of architecture at Cornell

⁶⁸ John W. Leonard, editor, *Who's Who in New York City and State: A Biographical Dictionary of Contemporaries* (New York, N. Y.: L. R. Hamersly & Company), 1909 (Fourth Biennial Edition), page 934. In 1850, the Miller household included Arian Burlingame, 9 years old and probably a niece of Mrs. Miller, and Warren Munn, 20 years old and hired laborer; at this time, Henry Miller was 48 years old, Clarissa Miler was 40, Emily Miler was 20, and William Miller was 2 ("Schedule I. Free inhabitants in Trenton in the County of Oneida, State of New York," *Seventh Census of the United States* (1850), page 239, lines 30-35).

⁶⁹ Leonard, ed., *Who's Who*, 1909, page 934.

⁷⁰ Selkreg, ed., *Landmarks of Tompkins County*, 1894, Part III, page 187.

⁷¹ "Obituary – William H. Miller '72," *Cornell Alumni News*, volume XXIV, number 16 (19 January 1922), page 189.

University, studied under Charles Babcock, the university's first Professor of Architecture.⁷²

While at Cornell, Miller attracted the attention of the university's first president, and astute architectural critic, Andrew D. White (1832-1918), reputedly as the result of a commission where Miller was involved in the design of a commercial building in downtown Ithaca.⁷³ The resulting life-long friendship between Miller and White gave Miller access to White's architectural library, one of the best private collections in the country at the time, and resulted in numerous opportunities for design work throughout Miller's career, including work on White's personal residence on several occasions.

One of the first tangible results of the friendship between Miller and White came during the summer of 1870 with the design of the original Sibley Hall on campus. Miller was given an opportunity to furnish drawings for the proposed building. He missed the mid-July deadline by two weeks, and Archimedes Russell (1840-1915) of Syracuse was retained for the design. Nonetheless, in late July, both sets of drawings were sent to the donor, Hiram Sibley, for approval. Unfortunately for Miller, the Russell design was selected and built.⁷⁴

⁷² Miller left Cornell University at the end of 1879 during his junior year after completing eight terms of study (*Ten-Year Book*, 1878, page 94), while Babcock did not accept the chair in Architecture until September 1871 (Parsons, *Cornell Campus*, 1968, page 60), leaving a nine-month period between Miller's departure from and Babcock's arrival at Cornell. Dethlefsen's conclusion in his thesis that Miller had studied under Babcock (Dethlefsen, *Miller*, 1957, page 2) is not supported by documented facts.

⁷³ William G. Johnson, "Terrace and Wall," *Ithaca Daily Journal*, 3 June 1896, page 3. Even though this commercial building is probably Miller's first executed work, Dethlefsen does not list it in his catalogue of William Henry Miller Designs" (Dethlefsen, *Miller*, 1957, pages 99-105), nor is it included in Gyrisco, *Guide to Works Miller*, 1978.

⁷⁴ Parsons, *Cornell Campus*, 1968, page 51. For Archimedes Russell, see Evamaria Hardin, *Archimedes Russell: Upstate Architect* (Syracuse, N. Y.: Syracuse University Press), 1980.

Although he did not receive the commission, the Sibley project must have given the young Miller considerable confidence as a potential architect since his work had been considered on an equal basis with that of a well-known and established architect. While Miller did begin his junior year at Cornell, he left the university at the end of 1870, which would seem to reflect the start of Miller's office in Ithaca for the practice of architecture—a practice that Miller officially maintained until his death on 10 January 1922.⁷⁵

Traditionally, the Andrew D. White residence has been regarded as Miller's first design; however,⁷⁶ K. C. Parson has indicated that the design of the house was begun by George Hathorne of New York City as an adaptation of Plan No. 33 in Calvert Vaux's pattern book of 1865, *Villas and Cottages*. After Hathorne's dismissal in 1870, Miller was retained to work on the drawings during Spring 1870, after White had decided definitely to remain at Cornell and to build. Miller, however, was not retained to provide superintendence of the construction, for which White eventually turned to Charles Babcock.⁷⁷ Babcock was apparently responsible for redesigning the entrance in his manner and perhaps other parts of the house as

⁷⁵ Precisely when Miller began his practice of architecture has not yet been conclusively established. Dethlefsen implies that it began in 1870 with the design for remodeling the Francis M. Finch residence (this remodeling, however, dates from 1877), and one obituary does seem to corroborate the date of 1870 ("Obituary—William Henry Miller," *The American Architect*, volume CXXI, number 2388 (1 March 1922), page 168); however, Selkreg, ed., *Landmarks of Tompkins County*, 1894, Part III, page 187, indicates that the date was 1873. Leonard, ed., *Who's Who*, 1909, page 934, places the date at 1872. "Obituary—William Henry Miller '72," *Cornell Alumni News*, volume XXIV, number 16 (19 January 1922), page 189, and "Death Claims W. H. Miller, Noted Architect," *Ithaca Journal-News*, 10 January 1922, page 5, both suggest that the office was begun immediately after Miller left Cornell.

⁷⁶ Selkreg, ed., *Landmarks of Tompkins County*, 1894, Part III, page 187.

⁷⁷ "President White's New House," *Ithaca Weekly Democrat*, 3 April 1873, page 1.

well.⁷⁸ Considering the strength of the integrity of the design of this house, White himself would have to be considered the primary designer rather than any of the three architects (four, if Vaux were included) who were involved during the various stages of its design and construction. This would seem particularly true in regards to Miller's contribution to the design when his works prior to his European trip of 1874-75 are considered.

The first known commission by Miller's office after his involvement with the A. D. White residence was the addition and alterations to Ithaca's oldest and most famous hostelry, the Clinton House.

In 1828, Henry Ackley, Jeremiah S. Beebe and Henry Hibbard began the construction of the Clinton House, which with a principal front 120 feet wide sporting a three-story high portico of six massive Ionic columns, was possibly the most pretentious hotel in the country outside of Boston and its Tremont House, particularly for a village of less than 4,000 inhabitants to its credit.⁷⁹ The Clinton House was constructed, most likely, by Luke and John Morris of Aurora, New York,⁸⁰ in the then modern Greek Revival style with some transitional elements from the Federal style. The design may have been provided by Ira Tillotson (1783-

⁷⁸ Parsons, *Cornell Campus*, 1968, pages 15-18.

⁷⁹ Elizabeth B. Rogers, *The Enduring Clinton House: An Account of Its Life and Times* (Ithaca, N. Y.: DeWitt Historical Society of Tompkins County, Inc.), 1970, pages 1-3.

⁸⁰ "Clinton House In Ruins!," *Ithaca Daily Journal*, 25 March 1901, page 7.

1858),⁸¹ a local builder, architect and surveyor, whose daughter Lydia was married to Henry Ackley.⁸²

Although the Clinton House had established and maintained a reputation as the prestige “watering spot” in Ithaca, by 1872, the hotel was no doubt showing its age and was in danger of losing its competitive edge as Ithaca’s premier hostelry to its older and chief rival, the Ithaca Hotel. The original Ithaca Hotel structure of 1809, which had been built by Luther Gere, was destroyed by fire in August 1871. The replacement Ithaca Hotel was a four-story, brick structure designed by Alfred B. Dale⁸³ in the Italianate style and was definitely intended to make a bid for pre-

⁸¹ Ira Tillotson was born in 1783 at Farmington, Connecticut, the son of General John Tillotson, who had been a member of General George Washington’s staff during the War of Independence. Ira Tillotson was educated at the Genoa School and the Aurora Academy. At the age of 18, he was a member of a government surveying party that established the boundary between Canada and the United States. In 1809, Tillotson came to Ithaca where he adopted the avocations of surveyor, architect and builder with marked success. Among his known designs were the original church buildings for the Presbyterian, Dutch Reformed and First Methodist congregations. He was very prominent in local business and political circles, being a signer of the village charter, and incorporator of the Cascadilla Canal Company and, in 1833, he held simultaneously the offices of supervisor of the township, president of the village, and member of the county assembly. In 1836, he removed to Michigan where he died in 1858 and was buried at Marshall, Michigan. (Thomas W. Burns, *Initial Ithacans* (Ithaca, N. Y.: Press of the Ithaca Journal), 1904, pages 29-30.

⁸² Stephen W. Jacobs and Elizabeth Mulholland, “National Register of Historic Places Inventory-Nomination Form: Clinton House,” 13 April 1971.

⁸³ Alfred B. Dale was born on 15 February 1830 at Portsmouth, Hampshire County, England, and received a public education in addition to some private instruction. At the age of 15, he became an apprentice carpenter for five years in England. After coming to the United States and locating in Ithaca, he worked for four years as a journeyman carpenter and was the first man to pay cash for labor in Ithaca. He eventually decided to capitalize on his natural ability for drawing by opening the first permanent architectural office in Ithaca after spending a year with Isaac G. Perry; Perry eventually received the commission for completing the state capitol at Albany, New York. In 1853, Dale married Julia A. Whitlock, a native of Ithaca. His death occurred on 18 July 1910 in a sanitarium at Geneva, New York. (J. A. Miller, compiler, *Ithaca, N. Y., as a City of Residence and Manufacture* (Elmira, N. Y.: J. A. Miller & Company-Telegram Company), 1891, page 31; “Family Sketches: Alfred D. [sic] Dale,” in Selkreg, ed., *Landmarks of Tompkins County*, 1894, Part III, pages 251-252; “Ithaca’s Oldest Architect Dies,” *Ithaca Daily Journal*, 19 July 1910, page 3.)

eminence in the local hotel trade with 120 guest rooms and a dining room capable of seating 175 persons.⁸⁴

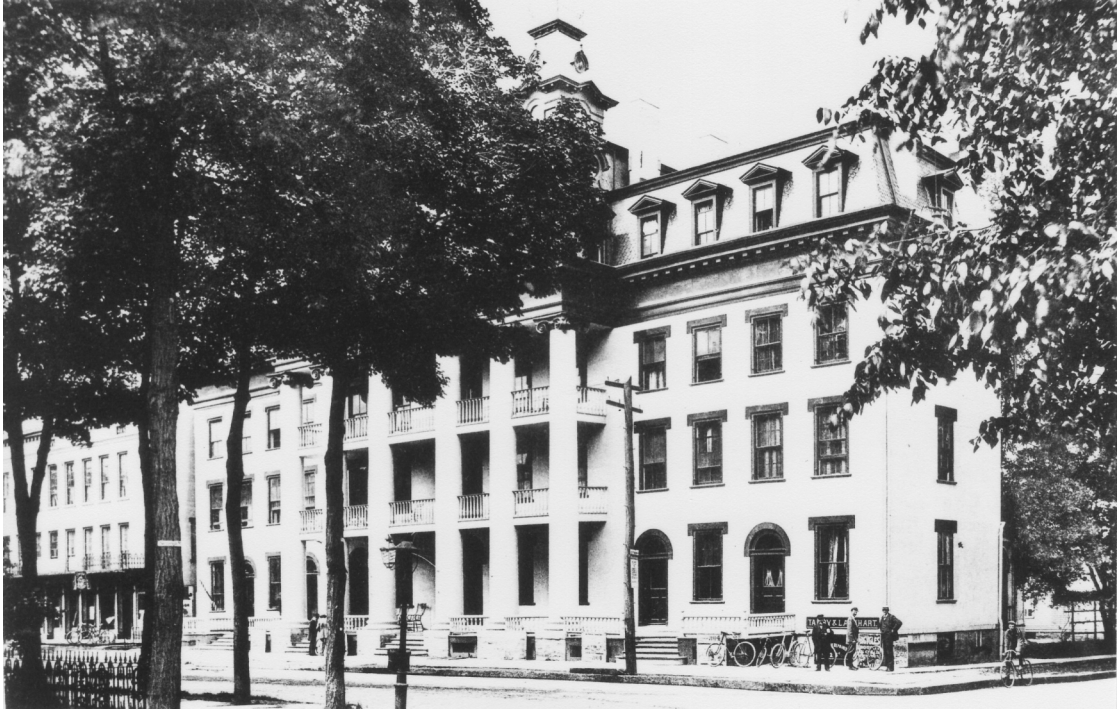
To counter this threat, Sewall D. Thompson, the owner and proprietor of the Clinton House, had the capacity of his hotel increased to 75 room rooms, this was achieved by adding two stories on top of the basically Greek Revival building in the form of a Second Empire mansard roof with the detailing at the windows and doors altered to match the new roof in style (Figure 1-15). Interior changes were relatively minor due to an earlier remodeling in 1864.⁸⁵

This stylistic modernization was well received at the time, with the *Ithaca Daily Journal* stating: “we think [the new roof] very much improves the appearance of the building.”⁸⁶ Nonetheless, the sleek mansard roof sat uncomfortably atop the more robust Greek Revival portico, and it was not helped by the insipid Palladian window with which Miller chose to replace the original elliptical window in the tympanum of the pediment. The rooms in the new fourth and fifth stories also

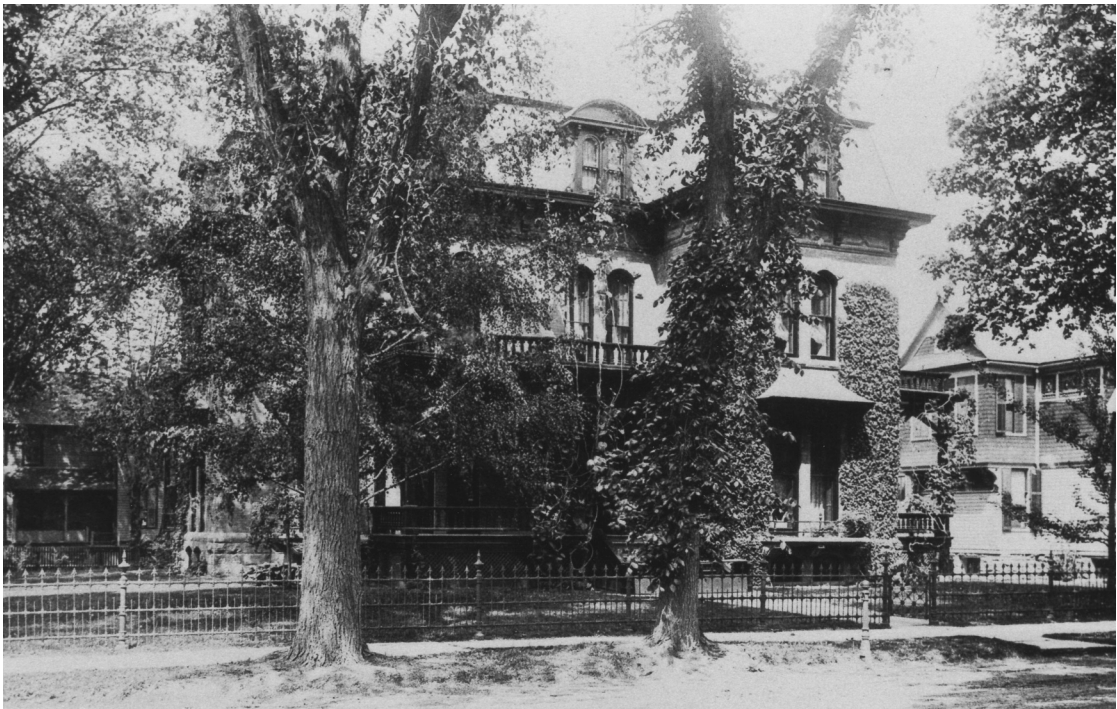
⁸⁴ Miller, *Ithaca, N. Y.*, 1891, pages 31-32; D. Morris Kurtz, *Ithaca and Its Resources* (Ithaca, N. Y.: Journal Association Book & Job Print), 1883, page 117.

⁸⁵ Rogers, *Enduring Clinton House*, 1970, pages 27-29.

⁸⁶ “The Clinton House,” *Ithaca Daily Journal*, 22 October 1872, page 4. The local newspapers were rather notorious in their praise of new buildings. *The Ithaca Democrat* even went so far as to proclaim on 8 June 1882 that the John Glenzer house would be “the largest and finest residence” in Ithaca when completed; however, such a claim should clearly have still applied to the Jennie McGraw-Fiske mansion on East Hill which had been completed less than a year earlier.



1-15. Miller & Sill, addition and alterations to the Clinton House, Ithaca, New York, (1872-73; destroyed), exterior view from the northeast (Griffis, *Art Works of Tompkins County*, 1896).



1-16. Miller & Sill/Miller & Gouge, Julia E. Whiton residence, Ithaca, New York (1872-73; destroyed), exterior view from the southeast (Griffis, *Art Works of Tompkins County*, 1896).

proved to be rather unpopular with the hotel's clientele, primarily due to the lack of an elevator in the building until 1898, by which time these rooms were used primarily for staff accommodations.

The technical problems associated with placing two additional stories atop the forty-plus-year-old building were apparently beyond Miller's expertise. In 1872, he gained the first of his three partners, Cyrus B. Sill.⁸⁷ The partnership with Sill was Miller's shortest, lasting only about a year, but Sill did bring a very crucial expertise

⁸⁷ J. Francis Lennon, compiler, *Ithaca and Tompkins County Business Directory* (Ithaca, N. Y.: compiler-Ithaca Democrat Steam Plant), 1872, page 123. Cyrus Black Sill graduated from Cornell University in 1872 with the degree of Bachelor of Civil Engineer. After leaving Ithaca, he was in Pittsburgh, Pennsylvania, in 1878 practicing architecture (*Ten-Year Book*, 1878, page 112). By 1888, he had settled in the Youngstown area of Ohio where he worked as a manufacturer (*The Ten-Year Book of Cornell University, 1868-1888* (Ithaca, N. Y.: Andrus & Church), 1888 (Volume II), page 176) but later returned to architecture (*The Ten-Year Book of Cornell University, 1868-1908* (Ithaca, N. Y.: Cornell University), 1908 (Volume IV), page 482). His death occurred on 30 September 1908 at Edinboro, Pennsylvania (*Cornell Alumni Directory* (Ithaca, N. Y.: Cornell University), 1922, page 295).

If Miller is considered the first student of architecture from Cornell University, then Sill probably qualifies as the third one and the second one to graduate with a degree; apparently, a student named Warren Howard Hayes (1847-1899) beat out Sill as the first architectural student to graduate from Cornell University with a degree by completing the requirements for his Bachelor of Science degree in only three years; Hayes developed an extensive practice after setting in 1881 in Minneapolis, Minnesota, with the First Presbyterian Church (ca. 1888) at Peoria, Illinois, the First Congregational Church (ca. 1892) at Salt Lake City, Utah, and the St. Andrew's Presbyterian Church (1892-93) in Nanaimo, British Columbia (Henry F. Withey and Elsie Rathburn Withey, *Biographical Dictionary of American Architects (Deceased)* (Los Angeles, Calif.: New Age Publishing Company), 1956, page 274; Ethel Sara Goodstein, *Charles Babcock: Architect, Educator and Churchman* (Ithaca, N. Y.: unpublished Master of Arts thesis/Cornell University), 1979, page 344; Donald Luxton, compiler, *Building the West: The Early Architects of British Columbia* (Vancouver, B. C.: Talon Books), 2003, pages 467 and 504). Originally, the architectural curriculum at Cornell University was placed under the auspices of the Department of Civil Engineering (Goodstein, *Charles Babcock*, 1979, pages 102-103).

Interestingly, the College of Architecture, Art & Planning has identified John Raymond Schoonover, who graduated in 1873 as the first graduate of the architecture program itself, who also served as president of the student Architectural Association while at Cornell; see "Early Students," in Elaine E. Engst, curator, *125 Years of Achievement: The History of Cornell's College of Architecture, Art, and Planning* (Ithaca, N. Y.: College of Architecture, Art, and Planning, Cornell University), 1996, accessed at <http://rmc.library.cornell.edu/Aap-exhibit/>, on 11 December 2006.

to the Clinton House commission. Sill was an 1872 graduate from Cornell University with a Bachelor of Civil Engineer degree.

Sometime in 1873, Fred H. Gouge (1845-1927) replaced Sill as Miller's partner.⁸⁸ This second partnership lasted roughly twice as long—approximately two years.⁸⁹

⁸⁸ Frederick Hamilton Gouge was born 5 May 1845 on the family farm near Trenton (now Barneveld), New York, a son of Jacob Gouge. He gained his education in the district public schools and prepared for college at the Rome Academy. He entered Hamilton College in 1866, graduating in 1870 with a Bachelor of Arts degree. After leaving Miller, Gouge removed to Utica, New York, where he achieved notable professional success as evidenced by his election in 1882 to the AIA and his subsequent advancement to the Fellowship of the AIA in 1889. Among his known works are the Rowland Building (1895) at Hamilton, New York (*Progressive Hamilton: A Description of the Village of Hamilton, New York* (New York, N. Y.: John P. Gomph), 1896, page 90), multiple buildings for Hamilton College at Clinton, New York, and the Carnegie Building (1906) at Utica. Among his many buildings now listed on the National Register of Historic Places are the Doyle Hardware Building, East Utica Library, New Century Club and the Utica Daily Press Building. At the time of his death, around 1928, he was the senior member of Gouge & Ames. ("Part III—Family Sketches: Frederick H. Gouge," in Daniel E. Wager, *Our County and Its People* (Boston, Mass.: The Boston Publishing Company), 1896, page 136; "Frederick H. Gouge," in Henry J. Cookinham, *History of Oneida County, New York: From 1700 to the present time and some of its prominent men and pioneers* (Chicago, Ill.: The S. J. Clarke Publishing Company), 1912, Volume 2, pages 257-258; Withey and Withey, *Biographical Dictionary*, 1956, page 243). There was apparently a familial relationship between F. H. Gouge and Charles S. Hughes, who entered Miller's office roughly fifteen years after Gouge left; Jan Rose in Vermont has indicated that she is the great niece of Hughes and a second great grandniece of Gouge (her genealogical research, available online, simplified the research on both Gouge and Hughes). It is unknown if Gouge, Hughes or Miller were aware of this apparently distant familial connection.

⁸⁹ J. Burke Fitzgerald, compiler, *Ithaca Directory and Tompkins County Business Directory, for 1873-74* (Ithaca, N. Y.: compiler), 1873, page 125; *The Ithaca Directory, for 1875-76* (Ithaca, N. Y.: O. H. Baume & Company), 1875, page 84.

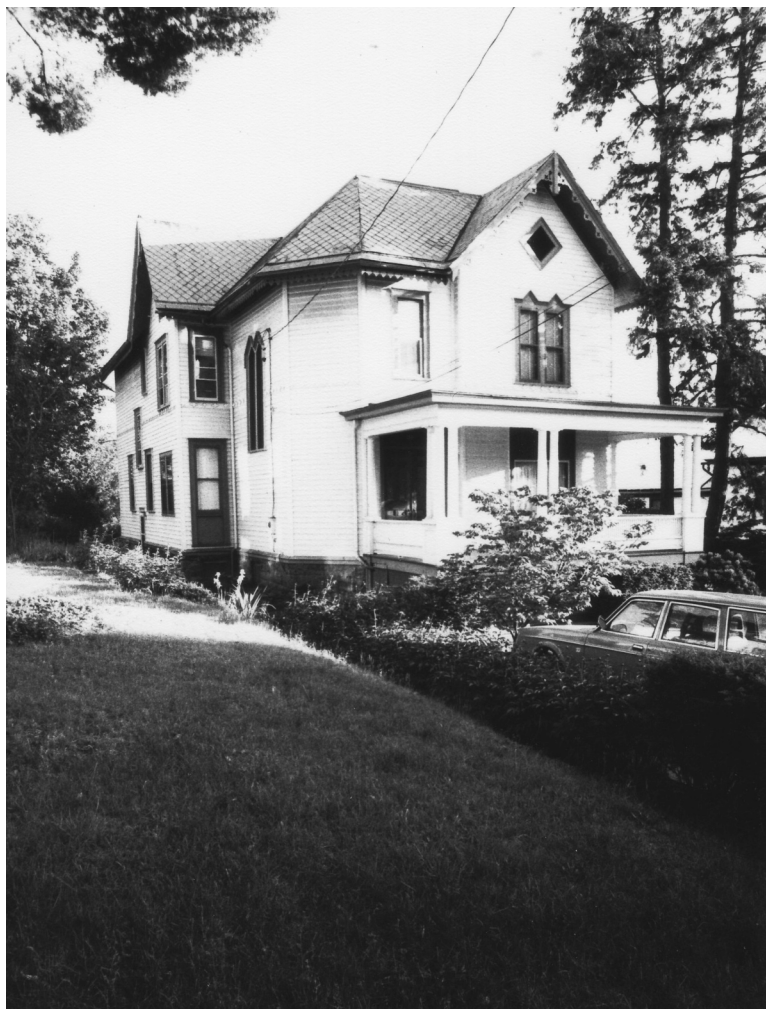
Both Dethlefsen and Gyrisco claim that Miller had no architectural partner until Phillips H. Mallory, late in Miller's career. While their lack of knowledge about Sill might be understandable if neither had ever looked in the village directories of Ithaca (which is quite probable), Dethlefsen was well aware of the fact that *The Ithaca Democrat* of 13 August 1874 credited the design of the S. H. Winton residence to "Miller & Gauge" [sic]. In addition, since Gyrisco has indicated that the *Ithaca Daily Journal* of 23 July 1875 "provides a detailed description of the house, inside and out" (Gyrisco, *Guide to Miller*, 1978, page 29), he should also have been aware that the same article states, in part: "The architects of this handsome mansion are Messrs. Miller & Gouge, the latter doing most the work, in the absence of Mr. Miller in Europe" (italics added for emphasis). Since Dethlefsen was also aware of this article, for both to have maintained that Miller had but one partner, Mallory, suggests a highly selective interpretation of available data.

The change in partners did not seem to have any effect on the type of work that Miller's office did nor on the quality of work. The majority of work, known to have been designed by Miller's office, was residential, despite Miller's initial success in obtaining commercial work. The first three houses established one of the major trends that Miller would follow throughout his long career, that of stylistic eclecticism, with each house in a different style. The Julia E. Whiton residence of 1872-73 (Figure 1-16) was a brick Second Empire design.⁹⁰ The John Barden residence of 1872-73 (Figure 1-17) was designed in "rustic Gothic with embellishments of Swiss style."⁹¹ The Edward J. Morgan residence of 1873-74 was designed in "pure Italian style."⁹² Two other houses from this period were the

⁹⁰ Julia E. Whiton was the widow of Frederick Whiton. Her residence was constructed by Charles G. Van Order beginning in 1872 (*Ithaca Daily Journal*, 10 August 1872, page 4) and was completed in 1873 (*Ithaca Weekly Democrat*, 13 February 1873, page 1). The latter publication mentioned as Miller as the architect.

⁹¹ The John Barden residence was completed in early 1873 (*Ithaca Weekly Democrat*, 13 February 1873, page 1), and when the house was sold to William Driscoll of Driscoll Brothers & Company in 1913, the *Journal* mentioned that the house was one of Miller's earliest designs and that Barden had expended considerable time and money in making "what has been termed the finest lawn in Ithaca" "Wm. Driscoll Buys Fine Borden [*sic*] Home," *The Ithaca Journal*, 28 March 1913, page 3). Although both Dethlefsen and Gyrisco list the house as demolished, it still stands at 423 East Seneca Street, although with some of its features altered, including the addition of a Colonial Revival porch, presumably from the Driscoll ownership, which has diminished the size of the lawn.

⁹² The Edward J. Morgan residence was begun some time in 1873 (*Ithaca Weekly Democrat*, 13 February 1873, page 1) and was completed in 1887 (*Ithaca Weekly Democrat*, 4 June 1874, page 3). The Cayuga Apartments (1930) by J. Lakin Baldridge now occupies the site.



1-17. Miller & Sill/Miller & Gouge, John Barden residence, Ithaca, New York (1872-73), exterior view from northeast (Author, 1981).



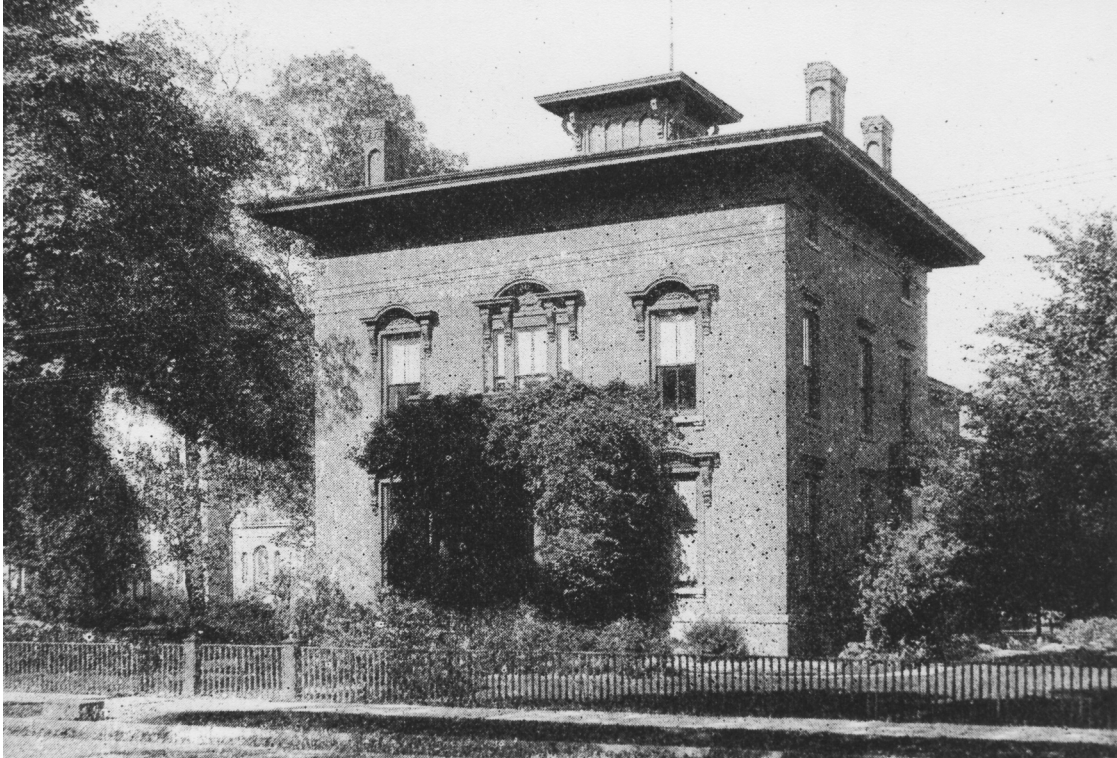
1-18. Miller & Gouge, William D. Burch residence, Ithaca, New York (1873), exterior view from the southwest (Author, 1981).

William D. Burch residence of 1873 (Figure 1-18), a frame Italianate design,⁹³ and the S. H. Winton residence of 1873-74, a Second Empire design already discussed. A sixth residential design was the alterations and additions to the general Charles F. Blood residence of 1873-74, where Miller & Gouge “turned a rather ordinary rectangular clapboard house into a stunning Tuscan villa.”⁹⁴

Excepting possibly the C. F. Blood residence alterations, these five houses, plus the work at the Clinton House, comprise an undistinguished lot of design and a

⁹³ The William D. Burch residence was completed late in 1873 as the grounds were being leveled and graded in November 1873 (“Local Notes,” *Ithaca Weekly Democrat*, 13 November 1873, page 1). Although the *Democrat* spelled Burch’s name as “Birch,” the only “Birch” listed in the Ithaca village directories at the time was William D. Burch, who in 1872 was listed as residing at 62 East Mill Street, in 1873 at 63 East Miller Street, and in 1875 (plus all succeeding issues where he is listed) at 62 East Miller Street, which is now 310 East Court Street. The context in which Miller was mentioned in the *Democrat* does suggest that the “Birch” commission was a local one. Therefore, all currently available information does point to this house as being the “Birch” commission. The design is sufficiently *retrodaire* that the “Blue Form” for this house places its construction around 1860, based on stylistic criteria (M. Donohue and S. Hector, “Building-Structure Inventory Form: 310 East Court Street,” July 1979). The two-tiered porch on the front of the house is, no doubt, a later addition.

⁹⁴ Carol U. Sisler, *Enterprising Families, Ithaca, New York: Their Houses and Businesses* (Ithaca, N. Y.: Enterprise Publishing), 1986, page 98. Although Gyrisco, *Guide to Miller*, 1978, page 3, claims that there “is little that stylistically suggests William Henry Miller, but the corner tower and the entry at the unusual 45° angle to the rest of the house does give the house some Milleresque feeling,” Blood family correspondence cited by Sisler does securely document this work.



1-19. Alfred B. Dale, George McChain residence, Ithaca, New York (ca. 1864-67), exterior view from the southeast (*Views of Ithaca*, 1906).



1-20. A. B. Dale, Frederick K. Andrus residence, Ithaca, New York (ca. 1873), exterior view from the southeast (Griffis, *Art Works of Tompkins County*, 1896).

rather inauspicious start for Miller's career.⁹⁵ This is especially evident when compared with contemporary work by the local builder-turned-architect, Alfred B. Dale. The George McChain residence (Figure 1-19), designed around 1864, is perhaps the best of Dale's many striking Italianate houses.⁹⁶ The Frederick K. Andrus residence (Figure 1-20), designed around 1873, is probably the outstanding Second Empire style house in Ithaca, although still reliant upon Italianate detailing.⁹⁷

⁹⁵ There is another house from this period that was apparently designed by Miller's office, the Professor T. F. ("Teefy") Crane cottage of 1873 that formerly stood on the Cornell University campus. Dethlefsen, *Miller*, 1957, page 105, claims that this house was a Miller design, which seems to be corroborated by Parsons, *Cornell Campus*, 1968, page 112); however, if Parsons' source is Dethlefsen, then the claim cannot be totally relied upon, due to the many documentable errors in Dethlefsen's thesis. In any case, this "pretty cottage for \$4,000" (Parsons, *Cornell Campus*, 1968, page 112) was rather unremarkable, based on available photographic evidence.

⁹⁶ This house at 120 East Buffalo Street was built for George McChain between 1864 and 1867 by Caleb Earl and was sold to Judge Douglass Boardman in 1884, for whom the house is more commonly known, as the Boardman House; see Carol U. Sisler, *The Boardman House on DeWitt Park: Birthplace of Ithaca College* (Ithaca, N. Y.: Historic Ithaca), ca. 1973. While the Boardmans owned the house, Dale was mentioned as having designed the house; see Miller, *Ithaca, N. Y.*, 1891, page 31.

⁹⁷ This house at 212 South Aurora Street was built around 1873 for Frederick K. Andrus, the son of William Andrus, Jr., of the firm of Andrus & Church. In 1881, the house was sold to John L. Whiton, a founder of the Ithaca Savings Bank. After his death in 1886, the house was occupied by daughters Addie K. Whiton and Almira Rowland, the latter being married to Charles Rowland. Like the McChain residence, the Andrus residence is more commonly known after the family names of later owners. (Margaret Hobbie, "Building-Structure Inventory Form: Whiton House/Rowland House," June 1979.)

Coincidentally, George McChain had been a member of Andrus, McChain & Company (1859-1869), the predecessor firm to Andrus & Church; see Kurtz, *Ithaca and Its Resources*, 1883, page 97.

In the latter part of 1874, Miller began planning a trip to Europe “to more fully perfect himself in the science of building.”⁹⁸ Unfortunately, no itinerary of this trip has been discovered; however, the trip must be considered a fundamental turning point in Miller’s life and career. In regards to his personal life, Miller decided to settle permanently in Ithaca and on 20 January 1876 married a local resident, Emma Halsey;⁹⁹ before the year was out, they had begun the construction of the house at 122 Eddy Street that would be their home in Ithaca for the rest of their lives (Figure 1-21).¹⁰⁰ In regards to his professional career, the partnership with Gouge was dissolved in less than a year after Miller’s return from Europe, and Miller never again had a formal partner until 1914 when Phillips H. Mallory became Miller’s third

⁹⁸ *The Ithaca Democrat*, 3 September 1874, page 3. Just when Miller left for Europe is not known, although it was obviously after 3 September 1874. He returned to Ithaca around the first of April in 1875; see *The Ithaca Democrat*, 8 April 1875, page 3.

⁹⁹ *The Ithaca Democrat*, 20 January 1876, page 3. Emma Halsey was the daughter of Henry and Mary (Batty) Halsey; see Leonard, ed., *Who’s Who*, 1909, page 934.

¹⁰⁰ According to Dethlefsen, *Miller*, 1957, page 3, the house was originally built in 1876 on land purchased from Ezra Cornell; however, if the property was purchased in 1876, it would have been purchased from the estate of Ezra Cornell as Cornell had died in 1874. Documentary evidence suggests that the Miller residence, more commonly known as the Heller House, did not attain its present size until sometime between 1899 and 1910; see Sarah Adams Hector, “Building-Structure Inventory Form: Heller House,” June 1979, and Nancy Goldenberg and Melanie Murphy, *A Preservation Study of 122 Eddy Street – Part One: History and Significance* (Ithaca, N. Y.: unpublished Architecture 645 paper, Cornell University), 10 May 1977. The Goldenberg and Murphy paper strongly suggests that many of the spatial qualities that Carolyn Hamm found so very provocative in her paper did not exist until the twentieth century. In any event, many of Hamm’s point are tenuously stretched within her own argument: “In fact, had the opening into the dining room been widened and finished with double sliding doors, a sweeping vista would have resulted; and had the staircase been monumentalized, the Miller-Heller house could very easily have been placed in the Shingle Style avant-garde, excepting its exterior” (Caroline Hamm, *William Henry Miller and Shingle Style Planning* (Ithaca, N. Y.: unpublished Architecture & Urban Planning 404 paper/Cornell University), 3 May 1974, page 5). Hamm may speculate all she wishes, but her speculations cannot change the actualities of Miller’s career. While the possibility does exist that “Miller’s extensive use of glass and skylighting” (Hamm, *Miller and Planning*, 1974, page 5) was evident in the original 1876 structure, it would seem improbable that this house should figure prominently in a discussion of Miller’s career as it relates to interior planning until much later.



1-21. W. H. Miller, William and Emma Miller residence, Ithaca, New York (1876+), exterior view from the southeast (Author, 1981).



1-22. W. H. Miller, alterations and addition to Francis H. Finch residence, Ithaca, New York (1877), exterior view from the southwest (Author, 1981).

and final partner.¹⁰¹ In regards to the quality of his designs, the change was more dramatic and striking.

One of the earliest evidences of a change in Miller's designwork was the alterations and additions to the Judge Francis M. Finch residence. In 1861, Finch acquired property at 3 Fountain Place in Ithaca that included a Greek Revival cottage of the 1840s, which had been given an Early Gothic Revival frontispiece around 1851.¹⁰² Roughly sixteen years later, Miller transformed the frontispiece into one of Ithaca's most notable houses.¹⁰³ This transformation so impressed Finch that he remarked a decade later:

In the first place what ever there is in architectural beauty about my residence . . . must be attributed to architect Miller. The remodeling of this house was one of his first attempts and I consider it a masterpiece, and it would have been a credit to one who had made architecture a study of years followed by years of practice; those colored windows are entirely of his design and they are certainly beautifully executed.¹⁰⁴

What Miller did so impressively was to transform the Early Gothic Revival frontispiece of the Finch residence into Ithaca's finest example of the Stick Style

¹⁰¹ "Miller & Mallory Now In Partnership," *The Ithaca Journal*, 17 February 1914, page 2. In 1880, however, Miller did a number of designs in association with Edward B. Green, as already noted.

¹⁰² Jay E. Cantor, "Living with antiques: 3 Fountain Place," *Antiques*, volume CII, number 6 (December 1972), page 1057. The Finch house with its Early Gothic Revival frontispiece previous to the Miller alterations can be seen in *With a Jeweler's Eye*, 1980, page 30. Curiously, Lynn Cunningham Truame and Carol Kammen, *The Architectural Heritage of Tompkins County* (Ithaca, N. Y.: The Office of the Tompkins County Historian, Historic Ithaca and the DeWitt Historical Society of Tompkins County), 2002, page 140, claims that the house purchased by Finch was simply a Greek Revival house and that Miller's alterations occurred in 1875.

¹⁰³ "Local Record," *Ithaca Daily Journal*, 15 May 1877, page 4; "Up East Hill," *Ithaca Daily Journal*, 15 November 1877, page 4. I am indebted to Mary R. Tomlan for these citations.

¹⁰⁴ "At Judge Finch's Residence," *Ithaca Daily Journal*, 1 June 1887, page 3.

(Figure 1-22).¹⁰⁵ As with many alterations where much of the previous structure has been retained, the transformation was not executed in a pure style, but was rather a synthetic blend of many disparate elements. The exterior walls were covered with the same clapboard siding with exposed corner posts as the original structure. A two-story Italianate bay window was attached to the south wall of the frontispiece.¹⁰⁶ On the west facade, echoes of the Gothic Revival can be found in the

¹⁰⁵ Both Cantor and Hamm state that the style of the Miller alterations is Queen Anne (Cantor, "Living with antiques," *Antiques*, December 1972, page 1057; Hamm, *Miller and Planning*, 1974, page 4), and Hamm goes on to imply the design pre-dates the general Shavian Queen Anne style as exemplified by the W. Watts Sherman residence of 1874-76 by Gambrill & Richardson: "What is most noteworthy is that the Queen Anne style stair hall is there at all. For the so-called Queen Anne style was popularized in the U. S. Only after the Philadelphia Centennial Exposition, where the British Pavilions were done in Shavian Queen Anne; and H. H. Richardson [of Gambrill & Richardson] is generally credited with being the first professional to bring the style to America in his Watts Sherman House in Newport of 1874-75 [sic]." While Cantor may not have been aware of Vincent J. Scully's work and simply used a stylistic designation that would show Miller to best advantage, Hamm's use of the Queen Anne designation is odd since she based so much of her paper on Scully's Shingle Style treatise, but she has failed to recognize such a striking example of the Stick Style, particularly considering that the Stick Style, like the Shingle Style was defined and named by Scully (Vincent J. Scully, Jr., *The Shingle Style and the Stick Style: Architectural Theory and Design from Downing to the Origins of Wright* (New Haven, Conn.: Yale University Press), 1971 (Revised Edition). For the W. Watts Sherman residence, see Ochsner, H. H. Richardson, 1982, pages 133-139, and Jeffrey Karl Ochsner and Thomas C. Hubka, "H. H. Richardson: The Design of the William Watts Sherman House," *Journal of the Society of Architectural Historians*, volume LI, number 2 (June 1992), pages 121-145.

Sarah Bradford Landau, "Richard Morris Hunt, the Continental Picturesque, and the 'Stick Style'," *Journal of the Society of Architectural Historians*, volume XLII, number 3 (October 1983), pages 272-289, re-examines the architectural sources for the Stick Style. Although Landau feels that the term "Stick Style" is generally inappropriate as a stylistic designation for structures of the late 1850s through the early 1870s, especially those designed by architects, her critique does not change my basic argument that Miller's remodeling of the Finch residence follows, rather than anticipates, Miller's contemporary practitioners in the United States. Her fear that "it is probably too late to propose a substitute for [the 'Stick Style,' which is] so evocative and so firmly entrenched" (page 273) is no doubt well taken.

¹⁰⁶ Cantor, "Living with antiques," *Antiques*, December 1972, page 1059, speculated that: "The original bay window of the parlor seems to have been moved to the side of the house, attached to the sitting room behind the stair hall, and given a second story;" however, an 1860s photograph of the Finch house showed the decorative paneling of the bay window to have been rather severe in its rectangularity, while the present paneling is more sensual in its curvilinearity as well as being more robust, which would suggest new construction rather than reuse of an existing building element.

shape of the transom window over the entrance doors as well as the attenuated columns with carved capitals at the second-story balcony. The second-story balcony also has a balustrade with classically derived double balusters. Additionally classically derived decoration can be found on the bargeboards of the new stairhall addition in the form of incised running-dog enrichment. Despite this multiplicity of decorative sources, the design derives its visual impact from the spectacular porch, which imparts an impression of a basketry of sticks. This impression is reinforced by the diagonal bracing above the capitals of the second-story balcony and by the rectangular trusswork of the main gable. Significantly, the only place where the stickwork overlays the clapboard siding is at the bay window of the stairhall addition.

In contrast to the exterior, relatively little on the interior was altered beyond new paint and custom wallpaper; however, the most striking alteration was the addition of the new stairhall. The stairhall would also seem to be the first tangible influence of H. H. Richardson's work on that of Miller, especially if the interior perspective of the W. Watts Sherman residence drawing by Stanford White is compared with what was built at the Finch residence. The White perspective shows a two-story volume with a monumental staircase placed to one side of a large "living hall" which contains a massive fireplace and has a large expanse of leaded glass windows; the staircase itself is securely anchored to the floor by a massive newel that is surmounted by a torchere.¹⁰⁷ Although the new stairhall at the Finch residence is on a less grandiose scale, it too is a two-story volume with a relatively large expanse of stained- and painted-glass windows along the south side; it also

¹⁰⁷ While the entry vestibule containing the staircase and the "living hall" of the W. Watts Sherman residence are two distinct spaces, which interpenetrate, as is evident from the plan, White's perspective does not reveal this spatial aspect but reads as one space; see Scully, *Shingle Style and Stick Style*, 1971, figure 12.

contains an impressive, if not monumental, staircase that ascends along the angled walls of the hall and is securely anchored to the floor by a massive newel with coupled colonnettes which is surmounted by a torchere of fantastic birds.¹⁰⁸ The designwork for the alterations to the Finch residence was no doubt preceded by that of the Sherman residence since both an exterior perspective and the White interior perspective were published in *The New York Sketch Book of Architecture* during 1875.¹⁰⁹

For the Sage family, Miller initially designed a mansion for Henry W. Sage, the newly elected Chairman of the Board of Trustees at Cornell University who had decided to relocate from Brooklyn to Ithaca, and one for his son William H. Sage. Although these two houses were located within the same compound on a shelf of East Hill between East State and East Seneca Streets,¹¹⁰ they were distinctly different in style; however, they both illustrated Miller's growing architectural maturity.

The design for the Henry W. Sage residence (Figure 1-23) of 1875-79 was executed in a Gothic Revival mode, with some elements of the Stick Style, principally

¹⁰⁸ Cantor, "Living with antiques," *Antiques*, December 1972, page 1054. My thanks to Vincent J. Mulcahy, then owner of the Finch residence, for allowing me to view the stairhall on 27 September 1986.

¹⁰⁹ Hitchcock, *Richardson and His Times*, 1961, page 157. In terms of plan, the Finch stairhall bears a remarkable similarity to one in George E. Woodward's *Woodward's Suburban and Country Homes* of ca. 1873; see Siegfried Giedion, *Space, Time and Architecture: The Growth of a New Tradition* (Cambridge, Mass.: Harvard University Press), 1967 (Fifth Edition), page 402.

¹¹⁰ In 1884, a third house was added to the compound for Mary Wood, a sister of H. W. Sage. Presumably, Miller designed this modest, brick-and-shingled house as well; see Marjorie Hermanson, "Building-Structure Inventory Form: 505 East Seneca Street," not dated.



1-23. W. H. Miller, Henry W. Sage residence, Ithaca, New York (1875-77), exterior view from the southeast (Griffis, *Art Works of Tompkins County*, 1896).



1-24. W. H. Miller, William H. Sage residence, Ithaca, New York (1875?-79), exterior view from the northeast (Griffis, *Art Works of Tompkins County*, 1896).

in the veranda.¹¹¹ The exterior, constructed of rough-hewn red stone laid up in random coursed ashlar, is rather compact and severe. Inside, Miller related the principal rooms of the first floor through a series of well conceived axes and incorporated a fireplace into the spacious main hall; however, the hall was still that of a circulation space.¹¹² The grounds, once lushly planted, were improved in 1878 by a “New York landscape gardener.”¹¹³

The design for the William H. Sage residence of 1875?-79 (Figure 1-24), on the other hand, was basically of the Shavian Queen Anne style in its massing and much of its detailing; however, its vertical emphasis and the incorporation of polychrome brickwork in its construction recalled High Victorian Gothic principles, as already noted. Both the exterior massing and the interior planning of this house were more innovative than the elder Sage’s house, even though both houses were apparently designed at the same time. The massing was more sculptural and more reflective of the interior of the house, though with some loss of cohesive effect. The interior took the main hall with its staircase and fireplace and expanded it into the spatial center of the house. While Miller was probably aware of the work of the leaders of the developing Shingle Style, like Charles F. McKim, William R. Mead, Bruce Price and others, who were utilizing the Shavian Queen Anne as well, Miller’s planning here was not up to their standards. The stairhall at the W. H. Sage residence was still equivalent only to such designs as “Hinderton” of 1850 by Alfred

¹¹¹ In 1875, H. W. Sage (1814-1897) was making preparations to remove to Ithaca and build a new home (*The Ithaca Democrat*, 27 May 1875, page 3), and by April 1876, the plans were sufficiently advance to contemplate construction of the foundations (*The Ithaca Democrat*, 20 April 1876, page 3). The plans, however, were not actually completed until more than a year later (*The Ithaca Democrat*, 17 May 1877, page 3), while the house itself was not completed until 1879 at a cost upward of \$50,000 (*The Ithaca Democrat*, 13 March 1879, page 3).

¹¹² The first floor plan appears in Dethlefsen, *Miller*, 1957, figure 20.

¹¹³ *The Ithaca Democrat*, 18 April 1878, page 3.

Waterhouse at Cheshire, England, rather than the living halls of the W. W. Sherman residence by Gambrill & Richardson or the Thomas Dunn house project of 1877 by McKim at Newport, Rhode Island.¹¹⁴

For the McGraw family, Miller also designed two mansions. The first was for Jane McGraw (1817-1904), the third wife and widow of John McGraw. The second was for Jennie McGraw (1840-1881), the daughter of John McGraw by a previous wife and who married Willard Fiske shortly before her death in 1881.

¹¹⁴ While Hamm is essentially correct in her analysis of Miller's work at the two Sage mansions, especially in the development of the stairhall as the spatial center of the W. H. Sage mansion, when she makes the critical jump to the national context, her arguments no longer ring true. This is particularly evident when she compares Miller's abilities, as exemplified with the Jennie McGraw-Fiske mansion, with those of McKim, Mead & White (Hamm, *Miller and Planning*, 1972, pages 5-6). By 1880, the firm of McKim, Mead & White was emerging as the leader of the Shingle Style and their interiors showed a marked emphasis on the living hall, in terms of size and placement, in relation to the rest of the house. Miller, on the other hand, still did not emphasize the main hall in the Jennie McGraw-Fiske mansion except by vertical extension through three stories, which is atypical of the emphasis in Shingle Style planning and is more reminiscent of the main hall of the Andrew D. White residence—the monumental staircase was also placed in a space distinct from the main hall but with which it did interpenetrate; see Parsons, *Cornell Campus*, 1968, figures 98-100. Despite its large size in absolute dimensions, the main hall of the Jennie McGraw-Fiske mansion, like that of the W. H. Sage mansion, was comparable in relative scale to the one in "Hinderton," of which Scully states: "Kerr's book [*The English Gentlemen's House, or, how to plan English residences of 1864 and 1865*] contains several examples of midcentury houses that use a living hall with fireplace and a staircase. Library and drawing rooms opened off the hall, *which thus became not an extra room but the spatial center of the house*" (Scully, *Shingle Style and Stick Style*, 1972, page 7 and figure 3; italics added for emphasis). Scully also indicates that the stairhall in "Hinderton" was one of the probable precedents for the living halls in the project for the Richard Codman house of 1868-69 at Boston, Massachusetts, by Gambrill & Richardson, the F. W. Andrews house of 1872-73 at Newport, Rhode Island, also by Gambrill & Richardson, as well as others in the developing Shingle Style.

As a further note in a footnote already too long, Miller did not begin to use shingles extensively as an exterior wall cladding in a Shingle Style manner, as opposed to a Shavian Queen Anne manner, until around 1890, insofar as I have been able to determine, with the designs for the Professor Edward L. Nichols residence (1889; destroyed), the Samuel D. Halliday residence (1891), the Town & Gown Club house (1891-92), and "Cascadilla Manse" (1894-95; destroyed). This only tends to reinforce the argument that Miller did experience a definite time-lag in assimilating the principles inherent in the Shingle Style. Unfortunately, Hamm was apparently unaware of these works when she wrote her paper.

Shortly after the death of John McGraw (1815-1877), a millionaire lumberman and founder of Cornell University who had given McGraw Hall to the university, his widow decided to replace the frame Italianate McGraw house of the 1850s on Terrace Hill with a more suitably imposing structure at the same location. The resulting new “Montebello” (Figure 1-3) by Miller was very imposing indeed, as has already been seen.

When Jennie McGraw was considering construction of a new house for herself, the favorable comments that she had heard regarding the two Sage mansions and “Montebello” made Miller the natural choice for her. With the design of 1878-80 for his second McGraw mansion and its virtually unlimited budget, Miller had his greatest opportunity thus far to display his talents as an architect.¹¹⁵

The Chateausque-style mansion (Figures 1-25 and 1-26) was designed to command its sweeping site on a “hanging delta” to the south of Fall Creek gorge and west of the Cornell University campus on East Hill. With the interiors, Miller produced a grander and more opulent version of the W. H. Sage mansion with a particularly striking vista along the main axis from the formal west entrance to the art gallery at the east end of the chateau. Miller’s handling of the exterior, on the other hand, was another matter entirely.

While the exterior materials of Medina white and Ohio sandstone bespoke an opulence similar to the interior, the massing of the chateau was not as coherently orchestrated as the plan. Although a claim has been made that for Miller “the

¹¹⁵ Considering that Jennie McGraw left on her extended European trip in 1878 and had chosen her preferred site before leaving (Parsons, *Cornell Campus*, 1968, page 118), she most likely had given the commission for her house to Miller prior to departure as well. The masonry contract for the house was given to Campbell, Richardson & Company in July 1880 (*The Ithaca Democrat*, 29 July 1880, page 3). Surprisingly, the house was being roofed by December of the same year (*The Ithaca Democrat*, 23 December 1880, page 3); however, the interior were not finished for at least another year.



1-25. W. H. Miller, Jennie McGraw-Fiske residence, Ithaca, New York (1878-81, destroyed), exterior view from the southwest (Griffis, *Art Works of Tompkins County*, 1896).



1-26. Jennie McGraw-Fiske residence, Ithaca (1878-81; destroyed), exterior view from the northwest (Maxwell, *Greek Letter Men*, 1901).

McGraw-Fiske mansion was a relatively calm building.”¹¹⁶ This would be true only if the principal faces were considered individually, or the chateau was viewed from the west or south (Figure 1-25). If seen from other view points, like from the northwest (Figure 1-26) or especially from the Cornell University campus, the massing of the chateau with its many and varied roofs presented a haphazard and confused appearance.¹¹⁷ The large size of the chateau, with extreme dimensions of 110 and 120 feet,¹¹⁸ was apparently far more mass than Miller could handle effectively, despite his reasonably successful work with the H. W. Sage residence and “Montebello.” This was a problem that Miller was able to control successfully later in his career with commissions for large buildings, like the Congregational Church of Ithaca, the Cornell University library building, and Prudence Risley Hall at Cornell University. These examples notwithstanding, this problem would continue to haunt Miller on occasion: One particularly unfortunate occurrence was the Upper House at the Cascadilla School (Figure 3-4).

Fortunately for Miller’s reputation, the McGraw-Fiske mansion did photograph well from most downhill locations, which tended to diminish the confusion of the roofs, and the interiors were breathtakingly opulent and equally

¹¹⁶ Parson, *Cornell Campus*, 1968, page 122.

¹¹⁷ Parson, *Cornell Campus*, 1968, figure 96. Harvey N. Roehl, *Cornell & Ithaca in Postcards* (Vestal, N. Y.: The Vestal Press, Ltd.), 1986, page 64, provides an image from the same directional viewpoint but at a lower elevation, visually mitigating somewhat the confusing array of roofs.

By way of comparison, the first masterpiece of the Chateausque style, the William K. Vanderbilt mansion at New York City, designed by Richard Morris Hunt in 1878-79 and completed in 1882, was more impressive and appeared as a more cohesive design when viewed from the diagonal rather than when viewed face on with either principal facade; see Paul R. Baker, *Richard Morris Hunt* (Cambridge, Mass.: The MIT Press), 1980, page 279.

¹¹⁸ These figures are from Parson, *Cornell Campus*, 1968, page 119. One contemporary newspaper account put the size at 160 by 66 feet; see *The Ithaca Democrat*, 29 July 1880, page 3.

photogenic. Locally, the Jennie-McGraw Fiske mansion made Miller's reputation secure. Even at the time of his death some forty years later in 1922, this fabulous chateau was still remembered, even though it too was no more, having been destroyed by fire on 7 December 1906.

The geographic extent of Miller's practice: By the time that Vivian entered Miller's office in 1882, Miller was the most significant architect in Ithaca. After some twelve years of practice and one grand tour of Europe, Miller's works revealed marked maturity though no especial innovation. Increasingly, Miller was not only attracting clients from outside Ithaca, but he was actively seeking out-of-town commissions.

In 1880, Miller designed his first known structure outside Tompkins County – All Saints Episcopal Chapel at Kidders, New York, in Seneca County – which was designed in association with Edward B. Green. Although the chapel was outside Tompkins County, Kidders is a small community on the west shore of Cayuga Lake. The choice of an architect from Ithaca would not, therefore, be all that surprising.

In 1882, Miller entered a design competition for the New York State House of Refuge for Women. Even though Miller only placed second in the competition, the project was noteworthy in that it revealed a significant level of self-confidence by Miller in his abilities as an architect since he was competing directly with other architects on a state-wide basis. The *Ithaca Daily Journal* diplomatically observed that Miller's design was considered artistically superior to the winning entry but that the latter was considered more practical.¹¹⁹

¹¹⁹ *Ithaca Daily Journal*, 12 April 1882, page 3.

Although Miller did not secure his desired foothold along the banks of the Hudson River in 1882, he did manage to secure one in Rochester, New York, with the commission for the interior decoration of the new Averill mansion as well as one out of state with the commission for “Norwood” at Plainsfield, New Jersey. Mrs. Averill, the daughter of Hiram Sibley, allowed Miller two years in decorating the interior of her new mansion, and this commission was indicative of Miller’s secure reputation as an interior decorator,¹²⁰ no doubt due to the success of the McGraw-Fiske mansion. “Norwood” was designed for James T. Closson, a prosperous banker and railroad executive, and revealed a very sure handling of the Shavian Queen Anne style by Miller.¹²¹

As the 1880s progressed, Miller’s practice became increasingly widespread. In 1884, Miller had another Rochester commission, this time for a “cottage” for one

¹²⁰ “A Chapter for Ladies—Mrs. Averill’s Magnificent Home in Rochester,” *Ithaca Daily Journal*, 25 June 1884, page 3.

¹²¹ Dethlefsen, *Miller*, 1957, page 104, gives a date of 1882 for the Closson residence, while Hamm, *Miller and Planning*, 1974, page 6, indicates that the date might be between 1882 and 1885. Oddly, Hamm depreciates the exterior as “uninnovative Queen Anne” in style while praising the “more original” floor plan despite its being preceded, in all probability, by design no. 21 in H. Hudson Holly’s *Modern Dwellings in Town and Country, Adapted to American Wants and Climate of 1878* (Hamm, *Miller and Planning*, 1974, page 8).

“Norwood” was an excellent example of the imprecision of American understanding of architectural developments in Great Britain. Mannerisms by the renowned British architect R. Norman Shaw like the offset plan, the tile-hung gable, the inglenook, and so forth, were borrowed and assimilated into the Shingle Style as well as what has come to be known as Shavian Queen Anne. But these mannerisms were actually derived from Shaw’s Old English idiom, which he used mainly for country work, rather than his Queen Anne idiom which he used mainly for city work and which was little imitated in the United States; see Andrew Saint, *Richard Norman Shaw* (New Haven, Conn.: Yale University Press for the Paul Mellon Centre for Studies in British Art), 1976, pages 313-315. Like the stylistic label “Stick Style,” Shavian Queen Anne is perhaps too well entrenched now to be replaced or redefined.

Mrs. Hooker.¹²² In 1885, he was designing an opera house for Niagara Falls, New York, which was apparently not built,¹²³ and in 1887, a remodeling of the David B. Iverson residence at Rutherford, New Jersey, was in hand.¹²⁴ In short order thereafter came the Justice Henry B. Brown residence at Detroit, Michigan,¹²⁵ a dormitory building for Wells College at Aurora, New York,¹²⁶ a residence for Senator Philetus Sawyer at Washington, D. C.,¹²⁷ and a residence for W. H. Wells at Detroit once again.¹²⁸

The early 1890s saw an equal, if not indeed a greater, number of out-of-town commissions. The year 1890 was ushered in with two buildings for the Ballantyne family in New Jersey,¹²⁹ which was followed by a residence for one Mr. Goodwin at

¹²² *The Ithaca Democrat*, 21 August 1884, page 5.

¹²³ Letter to the author from Mary R. Tomlan, 2 July 1983.

¹²⁴ Dethlefsen, *Miller*, 1957, page 100. Dethlefsen's claim has not been verified by the author.

¹²⁵ "Purely Personal," *Ithaca Daily Journal*, 30 December 1890, page 3. This notation implied that the house was built a few years earlier. A later notation claimed that the house "is said to have the finest dining room in that city [Detroit];" see "Purely Personal," *Ithaca Daily Journal*, 4 May 1891, page 3.

¹²⁶ *The American Architect & Building News*, volume XXIV, number 673 (17 November 1888), plates.

¹²⁷ *The American Architect & Building News*, volume XXIV, number 674 (24 November 1888), plates.

¹²⁸ Lawrence Wodehouse, *American Architects from the Civil War to the First World War* (Detroit, Mich.: Gale Research Company), 1976, page 132. Wodehouse indicates that an account in the *Detroit Evening News* of 15 September 1889 mentions Miller as the architect and that this house at 2931 East Jefferson Avenue now contains the University of Detroit Dental Library.

¹²⁹ "Purely Personal," *Ithaca Daily Journal*, 26 April 1890, page 3.

Chicago, Illinois,¹³⁰ and “Willows Rest” at Sheldrake, New York.¹³¹ Other residential commissions included a second house for Justice Brown who had removed to Washington, D. C., with his appointment to the Supreme Court of the United States,¹³² a house for Mr. & Mrs. J. Sloan Fassett near Elmira, New York,¹³³ the enlargement of “Grassmere” for Mr. & Mrs. H. Herman Westinghouse at Kidders, New York,¹³⁴ “Carlton Villa” for William O. and Frances V. Wyckoff on Carlton Island, New York,¹³⁵ the redecoration of the J. H. Davis mansion in New York

¹³⁰ “Purely Personal,” *Ithaca Daily Journal*, 4 May 1891, page 3. In 1891, this house was under construction, and it is probable that this is the Chicago building mentioned in “Purely Personal,” *Ithaca Daily Journal*, 26 April 1890, page 3.

¹³¹ “Town Talk,” *Ithaca Daily Journal*, 15 November 1890, page 3. “Willows Rest” was the summer home of Jacob Cram of New York City and was constructed in 1891; for an extensive discussion of this house, see Hamm, *Miller and Planning*, pages 9-17.

¹³² “Purely Personal,” *Ithaca Daily Journal*, 4 May 1891, page 3.

¹³³ “Purely Personal,” *Ithaca Daily Journal*, 4 May 1891, page 3.

¹³⁴ “City Chat,” *Ithaca Daily Journal*, 26 April 1890, page 3. “Grassmere” was the summer cottage of Henry H. Westinghouse, the brother of the more famous George Westinghouse, who purchased the property from A. C. Taylor and greatly enlarged under Miller’s direction; see Carol U. Sisler, *Cayuga Lake: Past, Present, and Future* (Ithaca, N. Y.: Enterprise Publishing), 1989, pages 80 and 105. H. H. Westinghouse had married a local woman while attending Cornell University and maintained numerous business interests in the Ithaca area, most notably investment in the Morse Chain Company. This large summer “cottage” is now used by the Capuchin Friary; see Bob Robinson, *Cayuga Lake Boating* (Ithaca, N. Y.: Cayuga Press, Inc.), 1965, page 24. The grounds were originally laid out to the design of Nathan F. Barrett, who had also been the landscape architect for the Ponce de Leon Hotel at Saint Augustine, Florida, and for the City of Pullman, Illinois. Barrett also happened to have replaced the renowned Frederick Law Olmsted for the landscape design of “Naumkeag” (the Joseph H. Choate residence) at Stockbridge, Massachusetts, by Charles F. McKim of McKim, Mead & White; see Richard Guy Wilson, *McKim, Mead & White, Architects* (New York, N. Y.: Rizzoli International Publications, Inc.), 1983, page 115. “Grassmere” was further enlarged in 1904 with the designwork again by Miller (*Ithaca Daily Journal*, 20 May 1904, page 6). The property was later acquired by Daniel Sheehan in 1927, who renamed it “Shadowlawn,” and in 1951 the property was acquired by the St. Fidelis Friary of the Capuchin Fathers (Sisler, *Cayuga Lake*, 1989, page 105).

¹³⁵ “Carlton Villa” was the summer cottage of William O. Wyckoff of Syracuse, New York, who made a fortune in the manufacture and sale of Remington typewriters and who was also a native of Ithaca. An extensive description with a drawing of the exterior was

City,¹³⁶ and “Clifton-Berley” on Staten Island, New York.¹³⁷ Miller’s out-of-town work continued to include non-residential commissions like the Southworth Library at Dryden, New York,¹³⁸ a laboratory building for Colgate University at Hamilton, New York,¹³⁹ a church at Bay City, Michigan,¹⁴⁰ and the Stratford Library at Stratford, Connecticut.¹⁴¹

Despite the obviously widespread reach of Miller’s practice during the ten years that Vivian worked for Miller, there has been frustratingly little visual documentation of Miller’s out-of-town works to date. Partly, this is due to the non-

published in “Wyckoff Cottage,” *Ithaca Daily Journal*, 21 September 1895, page 3. This article, which was a reprint from the *Syracuse Post*, did not mention Miller as architect, but there can be little doubt as to his authorship of the design. Stylistically, the house was similar to Miller’s nearly contemporaneous designs for “Craigielea” of 1890-91 and the Delta Kappa Epsilon chapter house of 1888?-94. In addition, Miller was a close friend of Captain Wyckoff and had served as a pall-bearer at Wyckoff’s funeral; see “Captain Wyckoff’s Funeral,” *Ithaca Daily Journal*, 13 July 1895, page 3. Miller was selected to design the Wyckoff mausoleum at Lake View Cemetery. In addition, Miller was on Carlton Island during 1893 (“Purely Personal,” *Ithaca Daily Journal*, 24 July 1893, page 3), while the house was under construction.

¹³⁶ “Purely Personal,” *Ithaca Daily Journal*, 17 October 1893, page 3.

¹³⁷ *Ithaca Daily Journal*, 8 May 1895, page 3. “Clifton-Berley” was the residence of Sir Roderick Cameron. Like the Henry B. Billings residence at Detroit, the *Journal* announcement regarding “Clifton-Berley” implied that the house had been built several years earlier.

¹³⁸ George B. Goodrich, editor, *The Centennial History of the Town of Dryden, 1797-1897* (Dryden, N. Y.: J. Giles Ford-The Dryden Herald Steam Printing House), 1898, pages 113-114.

¹³⁹ *Ithaca Daily Journal*, 22 March 1893, page 3.

¹⁴⁰ “New Buildings,” *Ithaca Daily Journal*, 8 April 1895, page 3.

¹⁴¹ Abigail A. Van Slyck, “The Lady and the Library Loafer: Gender and Public Space in Victorian America,” *Winterthur Portfolio: A Journal of American Material Culture*, volume XXXI, number 4 (Winter 1996), page 238.

comprehensive nature of the research done in regards to Miller's career thus far,¹⁴² which thesis will not be able to correct. Consequently, this thesis will rely mainly on works around Ithaca.

Miller's works during the 1880s and early 1890s: After the Congregational Church of Ithaca, Miller's next major commission locally was the chapter house of the Psi Upsilon fraternity. Historically, this house was of some interest as it was the first fraternity chapter house to be built on land leased from Cornell University.¹⁴³ In November 1883, the Psi Upsilon fraternity was granted permission to build on the Cornell campus.¹⁴⁴ The fraternity then proceeded to commission Miller to design their proposed \$18,000 house, for which John Abbott was chosen to construct.¹⁴⁵ Abbott was able to have the house ready for grading and landscaping by November 1884.¹⁴⁶ The historical significance of the house was not lost upon the Cornell community, and a formal ceremony for laying the cornerstone was organized with

¹⁴² Basic research on this thesis ended in the mid-1980s, which combined with the author's residence in Seattle, Washington, and relatively infrequent visits to Ithaca during the interim prior to acceptance of the thesis by the Graduate School, does suggest that this comment may no longer be valid insofar as the comprehensiveness of research on Miller's career is concerned; however, it is unlikely that any of Miller's out-of-town commissions will dramatically change our basic understanding of his career, particularly insofar as that understanding affects an understanding of Vivian's career.

¹⁴³ Parsons, *Cornell Campus*, 1968, page 139, makes this claim for the Kappa Alpha chapter house; however, as has already been related, construction of the Kappa Alpha chapter house did not begin until sometime in 1886, some two years after the Psi Upsilon chapter house. Kappa Alpha was apparently the first to receive permission to build though.

¹⁴⁴ *The Ithaca Democrat*, 15 November 1883, page 5.

¹⁴⁵ *The Ithaca Democrat*, 27 March 1884, page 5.

¹⁴⁶ "University Notes," *Ithaca Daily Journal*, 5 November 1884, page 3.

speeches by Andrew D. White and Charles Dudley Warner.¹⁴⁷ The house (Figure 1-27) itself was a large, two-and-a-half-story structure with a basement of stone masonry and a superstructure of brick and frame construction, including what was likely Miller's first use of shingles as an exterior wall cladding. Contemporary accounts put the style of the house as being "of the Swiss style of architecture,"¹⁴⁸ which would tend to discount any association with the maturing Shingle Style, based as it was on American colonial and contemporary British Queen Anne examples. Nonetheless, the half-timbering of the gables and the awkward oriel windows attached to the west side did suggest associations with the Shavian Queen Anne style, while the tentative incorporation of shingles was prophetic of Miller's later embrace of the Shingle Style. The Psi Upsilon chapter house also suggested that Miller was aware of the earlier Edward B. Green residence of 1880 by E. B. Green still standing at 711 East Seneca Street, which more deftly combined the Shavian Queen Anne style with the Shingle Style.¹⁴⁹

In 1884, Miller received one of his relatively rare commercial commissions. Early in 1884, Henry W. Sage bought property on East State Street with the intention of erecting a fine commercial building costing about \$10,000 thereon.¹⁵⁰ By early

¹⁴⁷ "Psi Upsilon," *Ithaca Daily Journal*, 9 May 1884, page 3.

¹⁴⁸ "Psi U Chapter House," *Ithaca Daily Journal*, 23 September 1884, page 3.

¹⁴⁹ Lucy A. Breyer with Andrea Lazarski, *National Register of Historic Places – East Hill Historic District* (Albany, N. Y.: Division of Parks, Recreation & Historic Preservation, State of New York), June 1986, item 7, page 22, and item 8, page 11; however, the style in this nomination report incorrectly labels the style of this very fine structure as Colonial Revival. This house is discussed in greater detail with images in Chapter 9: Vivian's Place in American Architecture.

¹⁵⁰ *The Ithaca Democrat*, 10 January 1884, page 5.



1-27. W. H. Miller, Psi Upsilon chapter house, Ithaca, New York (1883-84; destroyed), exterior view from the south (courtesy, Cornell University Archives).

March, the plans were nearly complete,¹⁵¹ but the construction contracts were not awarded until late August 1884 with Campbell & Richardson receiving the masonry contract and George R. White receiving the carpentry contract.¹⁵² Now, costs had reached some \$20,000 and completion was not anticipated until 1 March 1885. No contemporary documentation has yet been discovered to corroborate Dethlefsen's claim for Miller,¹⁵³ but there can be little doubt that Sage's favorite architect designed the Sage Block. The building itself is an excellent interpretation of the Second Renaissance Revival that certainly suggested knowledge of the Phillips and Lloyd Phoenix residence of 1882-84 by McKim, Mead & White in New York City, even though this house was not published until after the Sage Block had been completed.¹⁵⁴ Within five years, Miller removed his office to the Sage Block, remaining there until his death in 1922.

¹⁵¹ *The Ithaca Democrat*, 6 March 1884, page 5.

¹⁵² "New Buildings," *Ithaca Daily Journal*, 27 August 1884, page 3; "Contract for the Sage Block," *The Ithaca Democrat*, 28 August 1884, page 5.

¹⁵³ Dethlefsen, *Miller*, 1957, page 100.

¹⁵⁴ The Phoenix residence was apparently first published nationally in the *Sanitary Engineer*, volume XIV (23 September 1886), page 393, according to Leland M. Roth, *McKim, Mead & White, Architects* (New York, N. Y.: Harper & Row, Publishers), 1983, note 85, page 384. Later publications in the nineteenth century included Russell Sturgis, "The City House: The East and South," *Scribner's Monthly*, volume VII, number 6 (June 1890), page 710; Russell Sturgis, "The Works of McKim, Mead & White," *The Architectural Record*, Great American Architects Series, number 1 (May 1895), page 62; *The Brickbuilder*, volume V, number 1 (January 1896), page 16. The house may have been published in a journal or trade paper currently unidentified, or Miller may have even visited New York City and seen the house in person. Alternatively, given Sage's own business interests in New York City, he may have brought the design of the Phillips and Lloyd Phoenix residence to Miller's attention.

In 1885, with the design of the Isaac Flagg cottage on the Cornell University campus,¹⁵⁵ Miller returned to the “Swiss style” of the Psi Upsilon chapter house. The library and the reception and drawing rooms on the first floor were symmetrically planned to achieve a centrally placed main entrance. But curious indeed was Miller’s design of the west facade that contained the main entrance. Miller’s eccentric handling of the second story and the roof was at odds with his carefully contrived symmetrical entrance. The inclusion of a small porch at the southwest corner of the house further obscured the symmetry of the entrance.

With the residence for A. E. Goodnough in 1886, Miller finally produced a design, which was recognizably of Swiss derivation.¹⁵⁶ With its broad, low-pitched gable and stuccoed walls, the Goodnough residence is clearly derived from Swiss

¹⁵⁵ Parsons, *Cornell Campus*, 1968, pages 124-125, claims that this house was designed in 1881; however, this date is not corroborated by Dethlefsen’s research in the local newspapers which indicates the date to have been 1885-86. Miller’s drawings for this house, two floor plans and four elevations, can be found in the Josiah Butler Williams Family Papers, Collection No. 1148, Department of Manuscripts & University Archives, Cornell University Libraries. The first floor plan has been published in Parsons, *Cornell Campus*, 1968, figure 104.

The Flagg family did not reside in the Miller-designed cottage long. Parsons, *Cornell Campus*, 1968, page 125, has speculated that this was due to Mrs. Flagg being piqued about the relatively small size of the cottage’s veranda. A more likely reason would seem to have been Professor Flagg’s departure from Ithaca and Cornell University.

During the early twentieth century, Isaac Flagg was Professor of Classics at the University of California at Berkeley. While at Berkeley, Flagg commissioned a series of designs from the noted architect Bernard Maybeck, including his personal residence (1901), a studio (1906), a summer cottage (1909), and a house (1912) for the newly wedded daughter of the Flaggs. The rapport between Maybeck and Flagg was also illustrated by the tempera drawing that Maybeck executed as a frontispiece for *Circe*, a Greek play written by Flagg and published in 1915. (Kenneth H. Cardwell, *Bernard Maybeck: Artisan, Architect, Artist* (Santa Barbara, Calif.: Peregrine Smith, Inc.), 1977, *passim*.)

¹⁵⁶ Dethlefsen, *Miller*, 1957, page 100. Dethlefsen’s claim has not been verified by the author; however, Goodnough was the pastor of the First Unitarian Church, of which Miller was a member. Therefore, the claim for Miller’s authorship is, no doubt, reasonably secure.

chalet models. But more importantly, this house reveals clearly that Miller could produce pleasingly competent design for a relatively modest dwelling without resorting to the nervous posturing of his usual Shavian Queen Anne mode, like the Isaac Flagg cottage of the previous year.

In 1887, Miller began to acquire institutional commissions in a substantive way, despite any known previous experience in this field. As has already been related, Barnes Hall at Cornell University came to Miller in 1887. Shortly thereafter, he was successful in obtaining the commission for the university's library building. A third Cornell commission came to Miller in 1890 in the form of a new building for the university's law school, which was named Boardman Hall in honor of the school's first dean, Douglass Boardman.¹⁵⁷

Although Cornell University was probably Miller's most important institutional client, it was not the only one. Wells College at Aurora, New York, on the east shore of Cayuga Lake received one of Miller's best known out-of-town designs. Miller's design (Figure 1-28) for this large, three-story, brick building with a tall, angular tower incorporated tower balconies resting on closely spaced corbels, Dutch gables at the principal facades, windows with Queen Anne sash, chimneys with clustered Tudoresque flues, and a main entrance sporting a massive Romanesque portal. This multiplicity of sources did not mar the overall composition due to an admirable restraint in detailing and a commonality for the detailing within a generically Medieval framework. This project was only the second of five Miller designs known to have been published in nationally distributed

¹⁵⁷ Parsons, *Cornell Campus*, 1968, pages 172-175.



1-28. W. H. Miller, dormitory building, Wells College, Aurora, New York (1888), presentation drawing of the exterior (*American Architect*, 17 November 1888).



1-29. W. H. Miller, Philetus Sawyer residence, Washington, D. C., 1888, presentation drawing of the exterior (*American Architect*, 24 November 1888).

journals during Miller's career.¹⁵⁸ It was also only one of two out-of-town designs to be visually recorded in Dethlefsen's thesis on Miller.¹⁵⁹

Shortly after publication of the Wells College dormitory building, a third Miller design was published in *The American Architect & Building News*. This was the Senator Philetus Sawyer residence (Figure 1-29) at Washington, D. C., which was published one week after the Wells College project. The bulky, brownstone Sawyer residence was designed in a basically Richardsonian Romanesque mode similar to the contemporaneous Cornell University library building but included a massive oriel window perched precariously over the corner pier of the entrance porch. More peculiar was the robustly modeled, Classical garlands embellishing the oriel above the window heads.

Back in Ithaca, one of Miller's more unique commissions occurred around 1888 when Elias Treman (1822-1898) decided to give his recently married son and

¹⁵⁸ Miller's five published works were the William H. Sage residence (*The American Architect & Building News*, volume II, number 105 (29 December 1877), plates), the Wells College dormitory building (*The American Architect & Building News*, volume XXIV, number 673 (17 November 1888), plates), the Senator Philetus Sawyer residence (*The American Architect & Building News*, volume XXIV, number 674 (24 November 1888), plates), the Cornell University library building ("The Library Building, Cornell University," *The Architectural Era*, volume VI, number 6 (June 1892), plates), and an unidentified house in Ithaca ("House at Ithaca, N. Y." *The Brickbuilder*, volume XVII, number 5 (May 1908), page 108). This list does not include works published in local-interest periodicals like *The Ithaca Democrat*, *Ithaca Daily Journal*, *Cornell Alumni News*, and so forth.

At least one other Miller work was described in a contemporary, general-interest publication ("Personal," *Harper's Weekly*, volume XXVIII, number 1437 (5 July 1884), page 427), but the description of the fabulous Jennie McGraw-Fiske mansion did not mention Miller as the architect and simply commented upon a number of features of the house. the local daily newspaper was quick to reprint excerpts from the *Harper's Weekly* description as well as one which preceded it concerning some furniture purchases by Andrew D. White; see "Artistic Rooms and Decorations," *Ithaca Daily Journal*, 5 July 1884, page 3.

¹⁵⁹ Dethlefsen, *Miller*, 1957, figure 42. The other out-of-town work illustrated is "Shorelands," the Colonel Timothy S. Williams residence at Huntington on Long Island; see Dethlefsen, *Miller*, 1957, figure 52.



1-30. W. H. Miller, Robert H. Treman and Mynderse Van Cleef duplex, Ithaca, New York (*ca.* 1888), exterior view from the northwest (Author, 1981).



1-31. W. H. Miller, Edward L. Nichols residence, Ithaca, New York (1889; destroyed), exterior view from the east (courtesy, Cornell University Archives).

daughter a combined wedding present.¹⁶⁰ The wedding present was in the form of a double-house, which was built at 313/315 North Geneva Street.¹⁶¹ The double-house (Figure 1-30) is an awkward affair that strives too hard to give individual expression to the two conjoined residences, which is accentuated by the precarious situation of the oriel window of the north residence. The interior was more notable in that the entire ground floor could be used for entertaining by opening a large sliding door that separated the two residences at the front.¹⁶²

With the Edward L. Nichols residence of 1889,¹⁶³ Miller returned to the design of professorial cottages on the Cornell University campus and to the use of

¹⁶⁰ Allan H. Treman, *As I Remember: Recollections of Allan H. Treman*, Joyce H. Finch, editor (Ithaca, N. Y.: Department of Manuscripts & University Archives, Cornell University Libraries), 1979, pages 9-10.

The Treman family has long been among the most prominent in the Ithaca area. The initial fortunes of the Tremans were tied to the hardware business, beginning in 1844 when Leonard and Lafayette LePine (usually preferring only his initials, L. L.) Treman purchased the Pelton Hardware Store. At first, Leonard and L. L. ran their hardware business under the name of Treman Brothers, but with the addition of Elias Treman in 1849 and Leander R. King, a cousin, in 1857, the name was changed to Treman, King & Company. Before its liquidation in 1939, Treman, King & Company operated its wholesale business in New York state, Pennsylvania and Vermont with branches in Nashville, Tennessee, and Pittsburgh, Pennsylvania. In addition, it had a world-wide mail-order business. The Treman family was also closely identified with the Ithaca Trust Company (Elias Treman was a founder) and the Tompkins National Bank, which were merged in 1935 to form the Tompkins County Trust Company during the presidency of Robert H. Treman. The Tremans were also instrumental in establishing the Ithaca Gas Light Company, the Ithaca Water Works, and the Lyceum Opera Company. In civic affairs, Elias Treman served as President of the Village of Ithaca in 1861-62, and members of the family were prominent in Tornado Hook & Ladder Company No. 3. (Ebenezer Mack Treman and Murray E. Poole, *Five Colonial Families: The History of the Treman, Tremaine, Truman Family in America; with the Related Families of Mack, Dey, Board and Ayers* (Ithaca, N. Y.: Press of the Ithaca Democrat), 1901; Harry R. Melone, *History of Central New York* (Indianapolis, Ind.: Historical Publishing Company), 1932, pages 577-583 and 1080-1082; Treman, *As I Remember*, 1979.)

¹⁶¹ Some of Miller's original drawings for this double-house can be found in the Robert Henry Treman Papers, Collection No. 1303, Department of Manuscripts & University Archives, Cornell University Libraries.

¹⁶² Treman, *As I Remember*, 1979, pages 9-10.

¹⁶³ In early April 1889, Professor E. L. Nichols expected to build soon ("University Notes," *Ithaca Daily Journal*, 11 April 1889, page 3), and by May, Miller was busy designing

shingles as an exterior wall cladding. Unlike the Flagg cottage, where the shingles occurred only at the second story and the roof, the Nichols cottage (Figure 1-31) was completely clad with shingles.¹⁶⁴ Consequently, this cottage was apparently Miller's first true Shingle Style work, even to the asymmetrical placement of a low, horizontal dormer to the south of the large central dormer in an otherwise symmetrical facade.

Miller continued to use the Shingle Style in a number of other residentially-scaled commissions in the early 1890s. The first of these was the Samuel D. Halliday residence of 1891 at 510 East Seneca Street.¹⁶⁵ Much of this house (Figure

a \$5,000 house for the professor ("East Hill Notes," *Ithaca Daily Journal*, 6 May 1889, page 3). Presumably, the house was built in 1889.

This house illustrates one of the unfortunate faults of Dethlefsen's work regarding Miller. The house is not listed in Dethlefsen's "Catalogue of William Henry Miller Designs," nor is the house generally known as a Miller work, but the above citations were discovered by using Dethlefsen's research; see Dethlefsen, *Index of Ithaca Journal/Ithaca Democrat*, 1957. Clearly, Dethlefsen knew of this work but chose to ignore it. Why Dethlefsen ignored this work, while including others with much less substantive documentation, is not known. This is one of the many reasons why Dethlefsen's work on Miller should be thoroughly re-examined, and why any work based on a noncritical acceptance of Dethlefsen's work should also be considered suspect.

¹⁶⁴ For an excellent side view of the Nichols cottage, see Daniel Margulis, editor, *A Century at Cornell* (Ithaca, N. Y.: The Cornell Daily Sun, Inc.), 1980, page 94.

¹⁶⁵ "Town Talk," *Ithaca Daily Journal*, 15 November 1890, page 3. Although the *Journal* reversed Samuel D. Halliday's initials, the paper was quite taken by this house designed by Miller and constructed by Fred C. Evans. "The exterior of this house is unique and impressive. The interior seems endless in rooms and cosy [*sic*] arrangement thereof. In the main hall, corner reception room and arrangement of stairways Mr. Miller has been as successful as usual." The article continued with an extended comment about the fireplace andirons "obtained from the venerable Howland homestead at Union Springs."

Samuel Dumont Halliday (1847-1907) was born on 7 January 1847 at Dryden, New York, the son of a locally prominent builder Samuel Halliday. S. D. Halliday was educated in the local schools, prepared for college at the Ithaca Academy, attended Hamilton College and graduated from Cornell University with the Class of 1870. In 1874, he was elected to the Board of Trustees of Cornell University by the alumni and retired in 1884 after his second term. In 1891, he returned to the Board of Trustees, this time elected by the Board itself. In 1898 he was elected Chairman of the Executive Committee of the Board, a position that he held until his death on 2 October 1907. He was also a prominent member of the Tompkins County Bar and had been attorney for Cornell University. ("Obituary—S. D. Halliday, '70," *Cornell Alumni News*, volume X, number 2 (9 October 1907, pages 16-17.)



1-32. W. H. Miller, Samuel D. Halliday residence, Ithaca, New York (1891), exterior view from the southeast (Author, 1981).

1-32) is now obscured by evergreen foliage, but the projecting, steeply pitched gable is clearly a precursor to Miller's design of 1894 "Cascadilla Manse" (to be discussed in Chapter 6), which was perhaps his last and best Shingle Style work. Interestingly, the small entrance porch of the Halliday residence incorporates six attenuated, Tuscan-derived columns.¹⁶⁶

Also designed in 1891 was the old Town & Gown Club house (Figure 1-33) on Stewart Avenue.¹⁶⁷ This building incorporates even more Colonial Revival inspired elements like the elliptical windows, clapboard siding, Doric pilasters, and carved corbels. There are still Shavian Queen Anne elements like the Palladian motif set within a rectangular frame.¹⁶⁸

Despite this concentration of American-inspired Shingle Style works, Miller was more at ease with the European-inspired Shavian Queen Anne, as exemplified by his excellent "Willows Rest" of 1890-91 at Sheldrake or the somewhat smaller

¹⁶⁶ Curiously, Halliday's law partner was Elmer A. Denton, a Cornell graduate of 1892 who also died in 1907, and Denton's widow was a later client of Vivian's. Since Vivian frequently used attenuated Tuscan columns in his Colonial Revival works, the presence of these columns here does present the possibility that Vivian might have been the actual designer in Miller's office of the Halliday residence.

¹⁶⁷ In early 1891, the Town & Gown Club began to make preparations for the erection of a building to house the club (*Ithaca Daily Journal*, 23 March 1891, page 3). By August 1891, the club had accepted Miller's design ("Ithaca Briefs," *Ithaca Daily Journal*, 6 August 1891, page 5) and had selected J. J. Allington of Elmira, New York, as the contractor (*Ithaca Daily Journal*, 17 August 1891, page 3), who completed the clubhouse in 1892 (*Ithaca Daily Journal*, 14 April 1892, page 3). In 1902, Arthur N. Gibb, a member of the club as well as a member of Miller's office when the original structure was designed, was responsible for alterations to the structure (*Ithaca Daily Journal*, 3 July 1902, page 3).

Like the Professor Nichols cottage, documentation of Miller's authorship of the Town & Gown Clubhouse was found via Dethlefsen's research, but Dethlefsen never listed this meritorious work in his "Catalogue of William Henry Miller Designs."

¹⁶⁸ A Palladian motif set within a rectangular frame was derived from one of Shaw's actual Queen Anne works, the New Zealand Chambers of 1871-72 at London, England. It was also a motif favored by Miller not only for his Shingle Style and Shavian Queen Anne works but also his Victorian Colonial Revival works, like the O. L. Dean residence of 1895 at Ithaca.



1-33. W. H. Miller, Town & Gown Clubhouse, Ithaca, New York (1891-92), exterior view from the northeast (Author, 1982).



1-34. W. H. Miller, "Craiglea" (Chi Phi chapter house), Ithaca, New York (1890-91; partially extant), exterior view from the southwest (courtesy, Cornell University Archives).

“Craigielea” of 1890-91.¹⁶⁹ Unfortunately, neither of these two delightful houses still exist as designed by Miller—both having succumbed to fire in the twentieth century. Of the two, “Craigielea” was perhaps the more interesting as few people realize that Miller’s work was essentially destroyed by fire in 1903,¹⁷⁰ and the present “Craigielea” is almost entirely the work of Arthur N. Gibb, an alumnus of Chi Phi.¹⁷¹ Gibb’s replacement (Figure 1-36) does owe a number of debts to Miller’s original, but the Gibb work relies more heavily upon English Tudor precedents, especially the later additions. Miller’s work (Figures 1-34 and 1-35) was more Shavian Queen Anne in spirit and in its eclecticism: The interior included a Doric colonnade at the second-floor gallery surrounding the main hall whose design was “prevailingly colonial.”¹⁷²

¹⁶⁹ “Craigielea” is the chapter house of the Chi Phi fraternity at Cornell University. An extensive description of the house was published shortly after its completion in 1891 (“A Charming House,” *Ithaca Daily Journal*, 13 June 1891, page 3), and Miller’s drawings survived the fire of 1903 and can be found in the Building & Properties Drawings, Collection No. 43/2/552, Department of Manuscripts & University Archives, Cornell University Libraries. A comparison of photographs of the house taken before and after the fire suggests that the western facade of the house remains close to Miller’s design of 1890-91; however, even here a door has been introduced at the daylight-basement level. On the north side the half-timbering west of the projecting tower matches the pre-fire configuration, but at the roof level a pre-fire dormer was not recreated. Beginning with the projecting tower on the north side of the house, the stone masonry of the daylight-basement was lowered six to seven feet and the uppermost range of half-timbering containing the top lights of the tower was constructed at a slightly shorter height, while the nearby roof dormer was reconfigured. With the remainder of the house, even more changes by Gibb were made initially, as well as later, and more recent changes to the house have continued to move the exterior design further away from the original appearance.

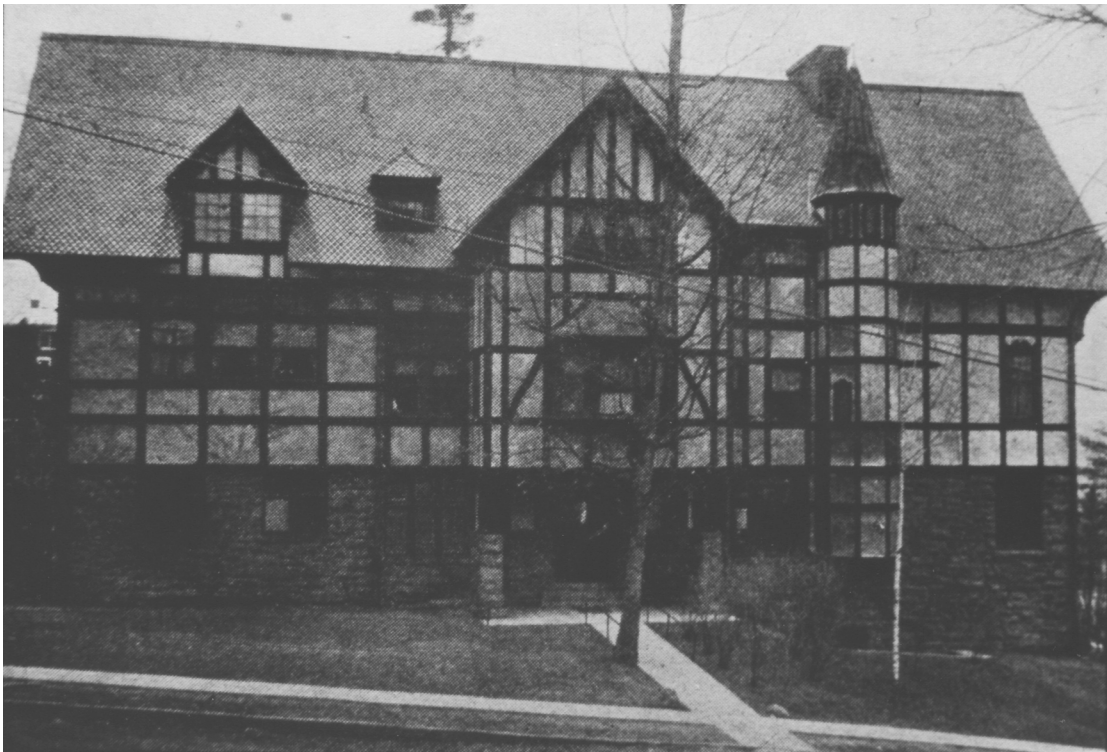
¹⁷⁰ Both Dethlefsen, *Miller*, 1957, page 101, and Gyrisco, *Guide to Miller*, 1978, list this erroneously as being extant.

¹⁷¹ Although both Miller and Gibb were consulted shortly after the fire (*Ithaca Daily Journal*, 19 May 1903, page 5), Gibb secured the commission for reconstructing “Craigielea” (*Ithaca Daily Journal*, 9 June 1903, page 6). Gibb’s drawings can also be found in the Buildings & Properties Drawings, Collection No. 43/2/552, Department of Manuscripts & University Archives, Cornell University Libraries.

¹⁷² “A Charming House,” *Ithaca Daily Journal*, 13 June 1891, page 3.



1-35. "Craiglea," Ithaca (1890-91; partially extant), exterior view from the northwest (courtesy, Cornell University Archives).



1-36. Arthur N. Gibb, "Craiglea," Ithaca, New York (1903-04; altered), exterior view from the north (*Views of Ithaca*, 1906).

Perhaps more typical of Miller's work is the Delta Kappa Epsilon chapter house on the Cornell University campus, both in terms of Miller's designwork and later understandings of his career. The original exterior of this much enlarged house (Figure 1-37) featured a relatively straight-forward, two-story, stone-masonry design executed in a simplified version of Miller's Richardsonian Romanesque style and capped by a steeply pitched, picturesquely composed roof more typical of the Shavian Queen Anne style. The quality of the design is neither Miller's best nor worst, and it has never been identified as an especially remarkable as a work by Miller. Dethlefsen's research has indicated that the local chapter of Delta Kappa Epsilon was incorporated in early 1888 and that the fraternity intended to build in the future,¹⁷³ and by 1889, the fraternity was improving its property with tennis courts.¹⁷⁴ Based on this information, Dethlefsen concluded that the house dated from 1888;¹⁷⁵ however, the actual campus site of 13 South Avenue was not secured by lease from the University until 1891,¹⁷⁶ and construction of the house did not begin until 1893,¹⁷⁷ with completion occurring a year later.¹⁷⁸ Therefore, the house would seem to be more representative of a late work by Miller in his Richardsonian Romanesque mode rather than an early one. While the commission may have come

¹⁷³ "Campus Notes," *Ithaca Daily Journal*, 24 March 1888, page 3.

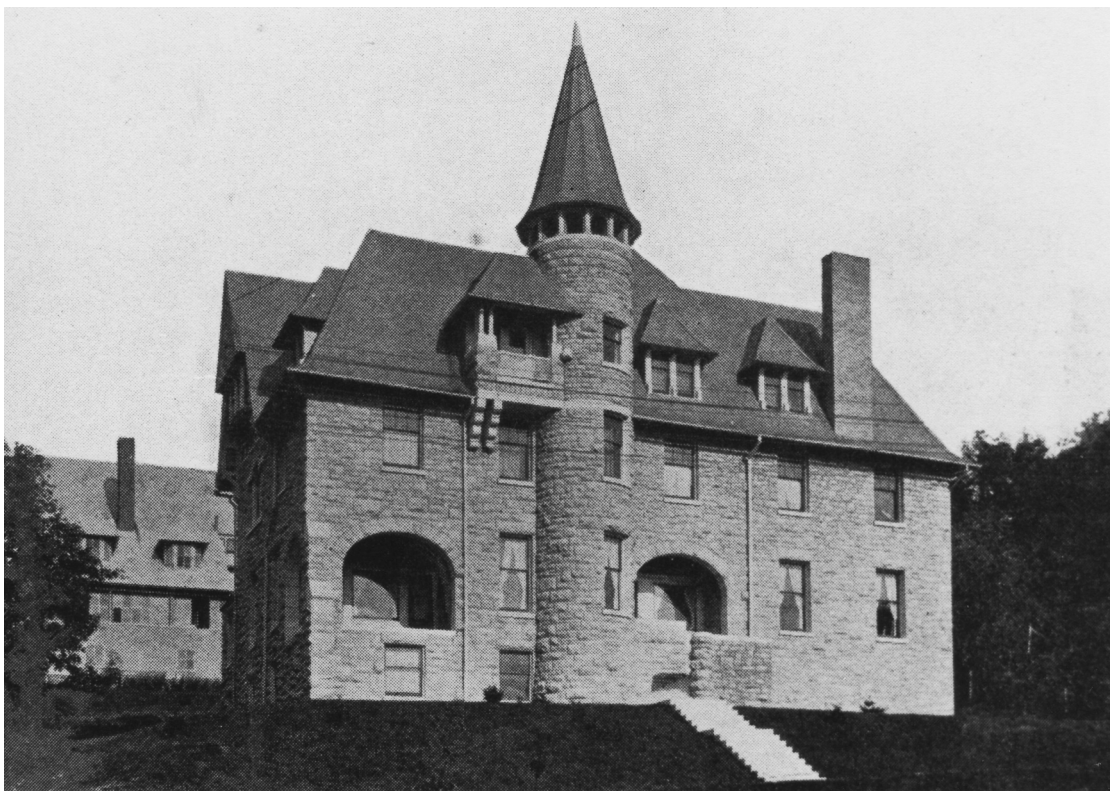
¹⁷⁴ "University Notes," *Ithaca Daily Journal*, 6 May 1889, page 3.

¹⁷⁵ Dethlefsen, *Miller*, 1957, page 100.

¹⁷⁶ "Building Notes," *Ithaca Daily Journal*, 27 July 1891, page 3.

¹⁷⁷ "Campus Notes," *Ithaca Daily Journal*, 20 November 1893, page 3.

¹⁷⁸ "Events In Society," *Ithaca Daily Journal*, 27 October 1894, page 3.



1-37. W. H. Miller, Delta Kappa Epsilon chapter house, Ithaca, New York (1888?-94), exterior view from the northwest (Maxwell, *Greek Letter Men*, 1901).



1-38. W. H. Miller with Nathan F. Barrett (landscape), "Grassmere" (H. Herman Westinghouse summer cottage), Kidders, New York (1893, 1904), exterior view from the southeast (Author, 1982).

to Miller in 1888, a more likely date for the start of design would seem to be 1891, especially in regards to the design of the built house.¹⁷⁹

The end of apprenticeship: What Vivian learned from Miller beyond the basic knowledge necessary for an architect to be able to practice is not clear. There are some architectural details that carry over from Miller's works to Vivian's. One example is the incised volute motif that terminates the end rafters of the double-house of the double-house for the Tremans and the Van Cleefs by Miller; Vivian used this motif as late as 1915 with the first (unexecuted) design for the Alpha Gamma Rho chapter house. Another example is the shallow entrance vestibule at the Henry W. Sage mansion by Miller that Vivian used into the twentieth century, most notably at "DeWitt Park West." But these are relatively unimportant, since Vivian's use of these details would not in themselves merit a study of his works.

The Introduction mentions Vivian's fondness for American Colonial architecture. As this thesis will show, the vast majority of his known works do reveal evidence of this fondness with most of his residential works being stylistically identifiable as Colonial Revival and his commercial and institutional works as Neoclassical Revival, especially after the break with Gibb. The Introduction also

¹⁷⁹ Curiously, Miller's drawings for the Delta Kappa Epsilon chapter house bear a job number that precedes the job number of the 1900-01 commission for the Robert H. Treman residence on University Avenue but are dated 1903; see Buildings & Properties Drawings, Collection No. 43/2/552, Department of Manuscripts & University Archives, Cornell University Libraries. In addition, the date of 1903 does not correspond particularly well with the later alterations by Miller of adding a porch to the south and west sides of the house plus a new billiard room inside, for which construction began in 1906; see "Dekes To Have Handsome Porch; Fitting A Commodious Billiard Room Below Stairs," *Ithaca Daily Journal*, 15 August 1906, page 6. The possibility does exist that Miller received the alteration commission in 1903 and the fraternity did not proceed with construction until 1906. In 1910 Gibb & Waltz were responsible for a major addition to the house; see "Terse Tales," *Ithaca Daily Journal*, 25 February 1910, page 5, and "Elmira Firm Gets Contract," *Ithaca Daily Journal*, 14 March 1910, page 6.



1-39. W. H. Miller, Alpha Delta Phi chapter house, Ithaca, New York (1878), exterior view from the northwest (Maxwell, *Greek Letter Men*, 1901).



1-40. W. H. Miller, renovation and redecoration of Alpha Delta Phi chapter house, Ithaca, New York (1887-88; destroyed), interior view (Maxwell, *Greek Letter Men*, 1901).

mentions that it is unknown as to why Vivian developed this fondness. Miller would not seem to have been the source due to Miller's late adoption of this stylistic idiom; however, someone else in Miller's office, like Samuel E. Hillger or Charles S. Hughes, remains a possibility.

The preceding discussions of Miller's works from 1870 to the early 1890s make clear that Miller had no bias for, or even against, any particular style. Insofar as the Colonial Revival was concerned, the first work by Miller that seemed to be cognizant of the growing nineteenth-century interest in and admiration of colonial architecture in the United States, beyond that evident in the Shingle Style, was apparently his 1893 enlargement of "Grassmere" (Figure 1-38) at Kidders, New York. With "Grassmere," however, the overall design owes more debts to Victorian Queen Anne principles than anything else, even though the detailing is definitely derivative of colonial precedents. Not until 1897-98, with the Edward G. Wyckoff mansion, did Miller produce a work that was more indebted to the precepts of the Colonial Revival than any other idiom.

Overt classical references did appear in Miller's works as early as 1887 with his interior renovation and redecoration of the main floor of the Alpha Delta Phi chapter house at 503 East Buffalo Street.¹⁸⁰ The Alpha Delta Phi chapter house

¹⁸⁰ Construction of the Alpha Delta Phi chapter house began in 1878 (*The Ithaca Democrat*, 20 June 1878, page 3), which made this the first fraternity house to be built in Ithaca; see Morris Bishop, *A History of Cornell* (Ithaca, N. Y.: Cornell University Press), 1962, page 138. When the fraternity was planning to replace its first house with a new one at 777 Stewart Avenue shortly after the turn of the twentieth century, George R. Dean of Chicago, Illinois, was selected as the principal architect with W. H. Miller as assistant architect and local superintendent based on his performance as architect of the original house; Edward R. Alexander, *The History of The Alpha Delta Phi Fraternity House* ([Ithaca, N. Y.?]: privately published), not dated, page 18. Early in 1888, a major redecoration of the main floor of the original house was completed to Miller's design ("Alpha Delta Phi Reception," *Ithaca Daily Journal*, 9 February 1888, page 3), which would place the design as having occurred most probably in 1887.

The Dean-designed Alpha Delta Phi chapter house no longer exists, contrary to the claim of Gyrisco, *Guide to Miller*, 1978, page 1. This house was destroyed by fire on 11

(Figure 1-39) had been Miller's first fraternity house design, and the fraternity returned to him to redecorate the house in 1887. Miller's redecoration included throwing the major rooms together spatially by cutting large elliptical arches through the existing walls (Figure 1-40) and installing a wallpaper frieze of floral swags above the picture molding; the soffits of the new arched opening were also given a floral motif. Since Vivian had been in Miller's office for roughly five years by this time, it is not clear as to whether one should attribute Vivian's appreciation of classical motifs, which is evident at the Erwin Library in the form of the Tuscan-derived columns at the entrance portal and the pressed-steel ceiling of the book stacks, to Miller. The introduction of classical references that occurred in Miller's works after 1887 could just as easily have been by Vivian as anyone else in Miller's office, including Miller.

How much of an influence Miller might have had on Vivian's handling of interior space is also not easily ascertainable. Comparisons between Miller's library building at Cornell University and Vivian's Erwin Library at Boonville suggest that the two architects held similar ideas about interior planning, but this was not necessarily the case. In the late 1870s, axial relationships and symmetry were quite evident in Miller's interior planning of individual rooms in the Henry W. Sage mansion, the William H. Sage mansion, and the Jennie McGraw-Fiske chateau. These concerns were not nearly as evident in Miller's works of the 1880s, particularly axial relationships. In the 1890s, Miller also experimented with using multi-level stories to differentiate interior space; this was especially true of the Joseph E. Trevor

February 1929; see Bob Robinson, *Ithaca Fire Department* (Ithaca, N. Y.: Cayuga Press, Inc.), 1977, page 39. The present house was built to the design of the Office of John Russell Pope utilizing the former foundations; see Buildings & Properties Drawings, Collection No. 43/2/552, Department of Manuscripts & University Archives, Cornell University Libraries.



1-41. W. H. Miller, Joseph E. Trevor residence, Ithaca, New York (1894), exterior view from the south (Author, 1981).

residence of 1894 (Figure 1-41) at 808 East Seneca Street,¹⁸¹ where Miller employed fourteen levels in a two-and-one-half-story, plus basement, house and, to a lesser degree, of the J. Colin Forbes residence of 1897-98 (Figure 1-42).¹⁸² Vivian, on the other hand, rarely changed floor levels in a given story of a building and tended towards a clearer architectural order. This latter tendency was, most likely, a result of his partnership with Arthur N. Gibb.

One aspect of Vivian's career that would seem to have been influenced by Miller's example, by way of reaction, is the locality of Vivian's practice around Ithaca. During Vivian's tenure in Miller's office, Miller's practice extended as far west as Detroit, Michigan, and as far south as Washington, D. C., with considerable work along the East Coast. To maintain this extensive practice, Miller was required to spend a lot of time away from Ithaca traveling to the various clients and jobsites. For Vivian, Miller, however, these absences perhaps partially explain the inconsistent quality of work that occurred throughout Miller's career. Vivian apparently did not

¹⁸¹ The construction contract for this house was let in May 1894 to Charles G. Van Order for about \$4,000 ("City Chat," *Ithaca Daily Journal*, 1 June 1894, page 3), and when the house was nearing completion some four months later, Miller was mentioned as having been the architect; see "Some New Buildings," *Ithaca Morning Herald*, 9 October 1894, page 4 (*Ithaca Morning Herald* was a very short-lived daily newspaper and this was the only building for which the newspaper identified the architect—the *Ithaca Daily Journal* never did identify the architect, which unfortunately was not all uncommon). Gyrisco, *Guide to Miller*, 1978, pages 20-21, attributes the house to Miller based upon the recollections of a family member of a later owner and provides a useful description of the interior prior to the conversion of the house to apartments; however, Gyrisco lists the house under the name of the second owner, Martin W. Sampson, rather than Miller's client, Professor Trevor.

¹⁸² Although this house no longer exists, drawings by Miller's office for the original house as well as Miller's additions and alterations of 1905 to the house for the Delta Phi fraternity are at the Buildings & Properties Drawings, Collection No. 43/2/552, Department of Manuscripts & University Archives, Cornell University Libraries.



1-42. W. H. Miller, J. Colin Forbes residence, Ithaca, New York (1897-98; destroyed), exterior view from the northwest (courtesy, Cornell University Archives).



1-43. W. H. Miller with Liberty Hyde Bailey (landscape), renovation of Burt mansion for Ithaca City Hospital (1891; destroyed); Vivian & Gibb, addition to Ithaca City Hospital, Ithaca, New York (1896-97; partially destroyed), exterior view from southeast (courtesy, DeWitt Historical Society [now the History Center], #T10.23, *ca.* 1898).

feel that the effort Miller's was worth the attempt since his own practice was centered almost exclusively in Tompkins County.¹⁸³

Even though much of how Miller might have influenced Vivian's development as an architect is not clear, why Vivian left Miller's office in 1892 does seem to be clear enough.

In 1888, Arthur Z. Kent,¹⁸⁴ Miller's first superintending architect, died and was replaced by Samuel E. Hillger.¹⁸⁵ At the time of Kent's death, Vivian had been in Miller's office for nearly six years and may have been the most senior member of Miller's staff at the time. So, Vivian may have been disappointed over Miller's decision to bring in someone from outside the office to assume Kent's position rather

¹⁸³ Even when Vivian was practicing in partnership with Gibb between 1892 and 1900, the bulk of their works was in Tompkins County, although a handful of projects were at more distant locales within the state of New York and with a small number outside of the state.

¹⁸⁴ Arthur Zenas Kent (ca. 1851-1888) was the son of Zenas Kent, a local farmer, and graduated from Cornell University in 1876 with a Bachelor of Mechanical Engineering degree. At first, he worked as a machinist in Ithaca, but in 1884 he switched to architecture, possibly entering Miller's office at that time. While superintending the construction of Barnes Hall, he died on 24 February 1888 of appendicitis at about the age of 37 and was survived by his father, wife and three sons. (*Ithaca Village and City Directories; Ten-Year Book of Cornell University*, 1888, page 127; Cornell University Christian Association, *Exercises at the Dedication of Barnes Hall* (Ithaca, N. Y.: author), 16 June 1889; "Death of Arthur Z. Kent," *Ithaca Daily Journal*, 24 February 1888, page 3.)

¹⁸⁵ Samuel Ernst Hillger (1861-1935) was born on 4 August 1861 at Rittman's farm near Brownsville, Texas, the son of an architect. In 1882, he completed the two-year course in architecture at Cornell University. Prior to entering Miller's office as Kent's replacement, Hillger had worked in Minneapolis, Minnesota, and Rochester, New York. In 1890, he married Sadie A. Thompson of Owego, New York, and in 1898, he left Miller's office to begin a very successful practice in Auburn, New York. He was the 151st registered architect in New York state and was active in the Central New York chapter of the AIA. At the time of his death on 18 July 1935, he was in partnership with Wallace P. Beadsley. (*Ithaca Village and City Directories; "Married at Owego," Ithaca Daily Journal*, 5 December 1890, page 3; "Personal Mention," *Ithaca Daily Journal*, 21 November 1898, page 6; Withey and Withey, *Biographical Dictionary*, 1956, page 287; Department of Manuscripts & University Archives, Cornell University: Deceased Alumni Records (Samuel Ernst Hillger), Collection No. 41/2/887, Box 61.)

than by way of an in-house promotion.¹⁸⁶ This would not have been helped by Hillger's lack of greater architectural experience, excepting a couple of years of architectural study at Cornell University; however, this did not keep Vivian and Hillger from becoming close friends.

Also in 1888, a number of prominent women in Ithaca began to recognize the need for a general hospital in the city. On 24 January 1889, articles of incorporation for the Ithaca City Hospital Association were filed with the County Clerk. In October of the following year, the establishment of the hospital was realized by the gift of the Burt mansion on North Aurora Street near Cascadilla Creek by the Edward S. Esty family.¹⁸⁷ In 1891, Miller received the commission to renovate the large wooden house to meet the needs of the hospital association.¹⁸⁸ Not surprisingly, Hillger was the official superintending architect,¹⁸⁹ however, the actual designer was undoubtedly Vivian. This can be inferred from one very significant fact. During the two decades that the hospital association operated the hospital on North Aurora Street (Figure 1-43), the association had four separate occasions when it utilized the services of an architect in improving the physical plant of the hospital. On each occasion, Vivian was a member of the architectural office involved, either as an employee or as a principal: 1891, William H. Miller (Vivian, an employee); 1896,

¹⁸⁶ Arthur Z. Kent, Samuel E. Hillger, Alfred C. Brooks, Charles S. Hughes, Ornan H. Waltz, and Phillips H. Mallory acted successively as Miller's superintending architect. Of these six architects, only Hughes was not hired from outside the office; however, Hughes acted only on an interim basis until Miller was able to entice Waltz to join his office in 1901; by 1903, Hughes was in private practice.

¹⁸⁷ Henry Edward Abt, *Ithaca* (Ithaca, N. Y.: Ross W. Kellogg), 1926, pages 200-201; "City Hospital," *Ithaca Daily Journal*, 4 December 1903, pages 3 and 5.

¹⁸⁸ "City Hospital Matters," *Ithaca Daily Journal*, 14 May 1892, page 3. Liberty Hyde Bailey was the landscape designer, and Jacob Peters was the contractor; see "It Was Long Needed," *Ithaca Daily Journal*, 26 August 1892, page 3.

¹⁸⁹ "Town Talk," *Ithaca Daily Journal*, 27 May 1892, page 3.

Vivian & Gibb (Vivian, senior principal); 1901, Clinton L. Vivian; 1906, Clinton L. Vivian.

Whether Vivian or Gibb initiated their joint removal from Miller's office is not known, nor when the actual removal occurred: The removal does seem to have occurred sometime during May 1892.¹⁹⁰ Vivian & Gibb's removal would seem to have been precipitated by Miller's decision to open a branch office in New York City in 1892.¹⁹¹ Their removal was also reflective of a major exodus of employees from Miller's office with Edwin H. Hulbert leaving in June with his bride to go to Scranton, Pennsylvania,¹⁹² and with Eugene H. Hawley taking a teaching position in December

¹⁹⁰ By early May 1892, Vivian & Gibb's first client, West Brothers, had decided upon their building program ("Town Talk," *Ithaca Daily Journal*, 6 May 1892, page 3), and by the end of July 1892, the plans were essentially complete ("Town Talk," *Ithaca Daily Journal*, 25 July 1892, page 3). This would seem to indicate May or earlier as the start of the partnership; however, the canvass for the new city directory of 1892-93 was underway in May ("Town Talk," *Ithaca Daily Journal*, 16 May 1892, page 3) with the directory being ready for publication in July ("Town Talk," *Ithaca Daily Journal*, 6 May 1892, page 3) with the directory being ready for publication in July ("Town Talk," *Ithaca Daily Journal*, 14 July 1892, page 3). This, on the other hand, would seem to suggest the end of May or later as the start of the partnership. Therefore, May (and possibly late May) 1892 would seem to be the most likely start of the firm of Vivian & Gibb. By December 1892, the firm's prospects were sufficiently promising as to warrant rented office space in the Cornell Library Building at the corner of North Tioga and East Seneca Streets in downtown Ithaca ("Town Talk," *Ithaca Daily Journal*, 13 December 1892, page 3), perhaps occupying the same office space that Miller had had in that building previous to his removal to the Sage Block.

¹⁹¹ Dennis Steadman Francis, *Architects In Practice, New York City, 1840-1900* (New York, N. Y.: Committee for the Preservation of Architectural Records, Inc.), 1979, page 55. Miller kept this office at 245 West 54 Street open at least fifteen years, since it was listed in John W. Leonard, editor, *Who's Who in New York City and State* (New York, N. Y.: L. R. Hamersby & Company), 1907 (Third Biennial Edition), page 938, but not in Leonard, ed., *Who's Who*, 1909, page 935.

¹⁹² "Purely Personal," *Ithaca Daily Journal*, 25 June 1892, page 3. Hulbert's bride was identified only as the former Miss Comings of Ithaca. While at Scranton, Hulbert worked for an architect named Houpt. Hulbert later returned to Ithaca and worked for Driscoll Brothers & Company; see "Ithaca Builders Go To Conventions," *Ithaca Daily Journal*, 28 January 1914, page 2. Driscoll Brothers & Company was the most prominent turn-of-the-twentieth-century general contracting firm in Ithaca and was known to do its own designwork on occasion, as was the case with the Ithaca Gas & Electric Corporation building (1916, 1922) and the Strand Theater (1916-17; destroyed).

with the architectural department at Cornell University.¹⁹³ Although Miller never closed his Ithaca office during his lifetime, the opening of the New York City office must have been viewed as a first step in that direction by most of his staff. By the end of 1892, only Samuel E. Hillger and Charles S. Hughes were known to be remaining with Miller.

Like Miller, the majority of the works by Vivian & Gibb, or by Vivian alone, were residential, but the first work by Vivian & Gibb was for a commercial building on East State Street, the main commercial street of Ithaca. While neither Vivian nor Gibb would specialize in commercial work, such work would prove to be a significant part of each of their practices, either together in partnership or separately.

¹⁹³ "Architectural Department," *Cornell Daily Sun*, 8 December 1892, page 1.

CHAPTER 2

A NEW PRESENCE ON MAIN STREET

Messrs. O. G. and D. C. Wheeler have received the plans and specifications for their new bank building to be erected on Main street, in this village, and work on the same will soon be started. The building will be of brick, two stories, fire-proof, of Colonial architecture, and a very handsome structure, an ornament to the village. They expect it will be ready for occupancy before the winter sets in.¹

In many respects, the Wheeler bank building was archetypal of the kind of commercial building that Vivian, or Vivian & Gibb, would design even though the village of Interlaken was by far the smallest community that ever received a Vivian-designed commercial building. The client was usually a firm, but a firm controlled by one person; with the Wheeler bank building, the firm was the Banking House of O. G. and D. C. Wheeler, which was controlled by James K. Wheeler of Trumansburg, New York. The building was to be permanent, secure from the elements, and usually incorporated state-of-the-art construction; with the Wheeler bank building, this included terra-cotta tile masonry construction with an exterior finish of stucco on a reinforced-concrete basement containing a large Mosler safe within the vault. The architecture was usually viewed as an ornament for the community, and as such created a new presence on the street but without disrupting the context of the streetscape.

Early works with Gibb

In the 1870s, high-style commercial architecture in Ithaca was dominated by Alfred B. Dale, who apparently began designing commercial architecture after serving as supervising architect on the Wilgus Opera House of 1867-69 (Figure 2-1)

¹ "Interlaken," *Ithaca Daily Journal*, 1 August 1910, page 9.



2-1. Wilcox & Porter with Alfred B. Dale (superintending), Wilgus Opera House, Ithaca, New York (1867-69; destroyed), exterior view from the northeast (Griffis, *Art Works of Tompkins County*, 1896).



2-2. William H. Miller, Ithaca Savings Bank building, Ithaca, New York (1889-91; destroyed), exterior view from the northeast (Griffis, *Art Works of Tompkins County*, 1896).

for Wilcox & Porter of Buffalo, New York.² In the late 1870s, Dale designed the second Ithaca Hotel building of 1871-72 (Figure A-35), the Bates Block of 1872, the Journal Block of 1872, the Titus Block of 1876 (Figure 2-29), and many others. William H. Miller, in the 1880s, seemed on the verge of capturing the local high-style commercial market by following his artistically successful Sage Block of 1884-85 with the large Ithaca Savings Bank building of 1889-91 (Figure 2-2), perhaps the largest new commercial structure in Ithaca prior to the 1920s. But after 1892, neither Dale nor Miller received a major commercial commission in Ithaca.

In 1892, West Brothers of Syracuse, New York, purchased the second of two adjoining lots at 134-136 (originally numbered 36-38) East State Street in Ithaca,³ which set off rumors of speculation about imminent “extensive improvements” to be made on the property.⁴ West Brothers were purveyors of boots and shoes with stores in Williamsport, Pennsylvania,⁵ and later in Geneva, New York,⁶ as well as Ithaca and Syracuse. The firm decided to transfer their headquarters from Syracuse to Ithaca in May 1892,⁷ perhaps to establish a more centralized base for their operations.

² Arthur E. Niedeck, *A Sketch of the Theaters of Ithaca, 1842-1942* (Ithaca, N. Y.: unpublished Master of Arts thesis/Cornell University), 1942, page 15. Harlow M. Wilcox and Cyrus K. Porter were also the architect of Morrill Hall (1865-66) and White Hall (1867-68) at Cornell University; see Kermit Carlyle Parsons, *The Cornell Campus: A History of Its Planning and Development* (Ithaca, N. Y.: Cornell University Press), 1968, pages 40-49.

³ “Town Talk,” *Ithaca Daily Journal*, 4 January 1892, page 3.

⁴ “Town Talk,” *Ithaca Daily Journal*, 5 January 1892, page 3.

⁵ “Purely Personal,” *Ithaca Daily Journal*, 20 September 1893, page 3.

⁶ “Purely Personal,” *Ithaca Daily Journal*, 10 April 1895, page 3.

⁷ “Town Talk,” *Ithaca Daily Journal*, 6 May 1892, page 3.

Vivian & Gibb received the commission for what would be a major overhaul on the West Brothers property. The work of partial demolition of the site was begun in September 1892 under the direction of William H. Perry while the contract for reconstruction, valued at a reported \$17,000, was awarded to Jacob Peters. The building, described as “such an adornment to State Street,”⁸ was occupied by West Brothers on 5 August 1893.⁹

As with many new buildings, the West Block had little difficulty in attracting tenants. The Independent Order of Odd Fellows occupied the fourth floor and half of the third floor for their local temple¹⁰ and was joined by the Knights of Pythias.¹¹ After the Odd Fellows moved to their larger quarters in the former Stowell house on North Cayuga Street, their old quarters in the West Block were used briefly by the Ithaca Conservatory of Music.¹² G. S. Carr, a merchant tailor, rented space in the second story,¹³ as did the building’s architect, the firm of Vivian & Gibb.¹⁴ A sign of the economic depression of the mid-1890s was evident in the rental of space to Gaylord Walker for a harness repair shop.¹⁵ Perhaps the most notable tenant was R.

⁸ “New Houses,” *Ithaca Daily Journal*, 3 April 1893, page 3.

⁹ “City Chat,” *Ithaca Daily Journal*, 5 August 1893, page 3.

¹⁰ “The I.O.O.F. To Move,” *Ithaca Daily Journal*, 29 July 1893, page 3.

¹¹ “City Chat,” *Ithaca Daily Journal*, 4 August 1893, page 3.

¹² “Conservatory Is Soon To Move,” *Ithaca Daily Journal*, 14 June 1904, page 3.

¹³ “Purely Personal,” *Ithaca Daily Journal*, 16 December 1893, page 3.

¹⁴ “City Chat,” *Ithaca Daily Journal*, 12 July 1894, page 3.

¹⁵ “City Chat,” *Ithaca Daily Journal*, 31 October 1894, page 3.

A. Heggie & Brother, a prominent jewelry firm begun in 1875,¹⁶ which occupied its new store by 19 August 1893,¹⁷ and which maintained its store at 136 West State Street (Figure A-5) until the early 1980s.

Although the West Block has the appearance of an all-new building, much of the existing 1850 structure was utilized in the reconstruction project. Only the front of the existing three-story brick building was demolished to be replaced by a new four-story, stone and iron facade. Otherwise, the new work included an upgrading of the interiors to a “first-class” condition, installation of new mechanical systems, including new gas and water lines and a McGee hot air and hot water heating system, and of course, a new fourth floor.

The basic composition of the facade (Figure 2-3) is rather common with its street-level story being treated as a base, the next two stories as a single unit, and the fourth story as an attic. This compositional formula was used in 1874 by Richard Morris Hunt with the Roosevelt Building in New York City,¹⁸ and its continued popularity was by the National Museum of Natural History of 1902-11 in Washington, D. C., by Hornblower & Marshall.¹⁹ The base of the West Block consisted of rough-hewn piers with egg-and-dart capitals on either side of the two storefronts with the entrance to the office space in the upper stories being on the extreme east side of the building. The middle unit has a series of four unfluted Corinthian pilasters between plain end piers supporting a simple denticulated

¹⁶ D. Morris Kurtz, *Ithaca and Its Resources* (Ithaca, N. Y.: Journal Association Book & Job Print), 1883, page 89.

¹⁷ “City Chat,” *Ithaca Daily Journal*, 19 August 1893, page 3.

¹⁸ Paul R. Baker, *Richard Morris Hunt* (Cambridge, Mass.: The MIT Press), 1980, pages 215-217.

¹⁹ Anne E. Peterson, *Hornblower and Marshall, Architects* (Washington, D. C.: The Preservation Press), 1978, pages 19-22.



2-3. Vivian & Gibbs, West Block, Ithaca, New York (1892-93), south facade (Author, 1981).

entablature. The attic unit has a series of four sets of coupled Corinthian pilasters, again unfluted, between plain end piers and supporting an entablature with an elaborate carved frieze and a projecting denticulated cornice with carved modillions. Bead-and-reel molding surrounds each of the window frames of the upper stories.

Even though the *Ithaca Daily Journal* seemed quite taken by the design, referring to it as either “beautiful” or “handsome,”²⁰ the design is not without its problems. The decorative ornamentation, particularly at the spandrel panels, is poorly scaled and poorly integrated into the overall composition, giving the ornamentation an overblown aspect of ostentatiousness. A different problem of scale occurs with the attic story where the ornamented spandrel panels over the windows in conjunction with the high, elaborate frieze and projecting cornice gives the building a top-heavy appearance.

The building, nonetheless, established a new presence on the main street of Ithaca in regards to material, color, and style. Its Second Renaissance Revival style was a striking departure from the massively somber, brick Richardsonian Romanesque of Miller’s Ithaca Savings Bank building, which had been completed only two years earlier. This departure apparently struck a responsive chord with many business leaders in Ithaca.

The building also seems to have struck a responsive chord with W. H. Miller. While it may be undeniable that precedents for his Stimson Hall of 1900-02 (Figure 2-4) at Cornell University occur elsewhere, it is most curious that Miller would have some seven years to contemplate the merits of the prototype offered by the West Block, as this building was almost directly opposite his office in the Sage Block at

²⁰ “Town Talk,” *Ithaca Daily Journal*, 28 November 1892, page 3; “Town Talk,” *Ithaca Daily Journal*, 4 January 1893, page 3; “City Chat,” *Ithaca Daily Journal*, 7 June 1893, page 3.



2-4. W. H. Miller, Stimson Hall, Cornell University, Ithaca, New York (1900-02), exterior view from the north (Author, 1981).



2-5. O. K. Foote, Smith Building, Hamilton, New York (1895), exterior view from the northwest (*Progressive Hamilton*, 1896).

137-139 East State Street. Miller's use of the recessed spandrel panel just below the building's entablature is most curious in this regard.

During the summer of 1893, Vivian & Gibb received a commission for the design of a large business block with a street-level arcade from the Treman family. The design extended from the site of the Lyceum Theater on South Cayuga Street to the post office building (now the Colonial Building) on East State Street. Perhaps the most noteworthy aspect of the design was its intended inclusion of the first passenger elevator in Ithaca.²¹ The impetus for the commission was the decision to locate the new major theater, at first known as the Lyceum Opera House, on South Cayuga Street. The new theater was designed by Leon Lempert & Son of Rochester, New York,²² who specialized in theater design. Like many projects in 1893, the Treman arcade block was not realized, although the Lyceum Theater was.

In 1895, Vivian & Gibb were once again designing a large business block, this time in Hamilton, New York. On 19 February 1895, a major portion of Hamilton's business district was devastated by fire, and the ensuing reconstruction set off a scramble by central New York state architects for commissions: Orlando K. Foote of Rochester received the commission for the Hamilton National Bank;²³ Fred H. Gouge

²¹ The first passenger elevator built in Ithaca was installed in the Clinton House as part of a minor renovation designed by John M. Wilgus in 1898, which barely nudged out the major renovation of the Ithaca Hotel, designed by Vivian & Gibb in 1897 but not completed until 1898.

²² Niedeck, *Theaters of Ithaca*, 1942, pages 32-41. In addition to the Lyceum Opera House, Leon Lempert & Son were responsible for the new opera house of 1894 at Geneva, New York (*Ithaca Daily Journal*, 26 January 1894, page 3), improvements of 1894 to the Academy of Music at Rochester (*Ithaca Daily Journal*, 28 May 1894, page 3), and the renovation of 1895 of the opera house at Elmira, New York (*Ithaca Daily Journal*, 30 July 1895, page 3).

²³ *Progressive Hamilton: A Description of the Village of Hamilton, New York* (Utica, N. Y.: John P. Gomph), 1896, page 71; "Brevities," *The Hamilton Republican*, 13 June 1895, page 3.

of Utica, a former partner of W. H. Miller, received the commission for the William R. Rowlands building;²⁴ and A. W. Reynolds of Binghamton received the commission for the Nichols & Beal Building²⁵ and the Sheldon Opera House.²⁶ Vivian & Gibb were not as successful. The \$60,000 business block that they were designing was no doubt for the Smith Brothers, a firm consisting of Sidney D. Smith, Arthur J. Smith, Adon N. Smith, and Mrs. D. N. Fairchild.²⁷ The Smith Brothers wasted little time in getting their new building (Figure 2-5) constructed, as construction was begun on 16 May 1895 and the building was occupied by 1 October of the same year.²⁸ The plans for this building were furnished by O. K. Foote, who bested A. W. Reynolds as well as Vivian & Gibb for the commission.

In Ithaca, Vivian & Gibb continued to build upon their earlier success by obtaining the commission for the Ithaca Trust Company's new building. The Ithaca Trust Company was founded in late 1891 with Franklin C. Cornell as president, Francis M. Finch as vice-president, Frederic J. Whiton as secretary-treasurer, William H. Storms as cashier, and Mynderse Van Cleef as attorney. In addition to these, the board of directors also included Charles F. Blood, Albert H. Esty, Elias Treman, Lafayette L. Treman, Samuel B. Turner, Charles E. Van Cleef, John C. Gauntlett,

²⁴ *Progressive Hamilton*, 1896, page 90.

²⁵ "Brevities," *The Hamilton Republican*, 13 June 1895, page 3.

²⁶ "Brevities," *The Hamilton Republican*, 18 April 1895, page 3. Reynolds also designed the S. A. Turner residence in Hamilton, but this residence does not seem to have been a direct result of the fire; see "Brevities," *The Hamilton Republican*, 13 June 1895, page 3.

²⁷ *Progressive Hamilton*, 1896, page 78. Mrs. D. N. Fairchild may have been related to the Fairchilds of Syracuse, of whom Mrs. Townsend G. Jackson was a later client of Vivian & Gibb.

²⁸ *Progressive Hamilton*, 1896, page 78-79.

Levi Kenney, William H. Sage, David B. Stewart, Charles M. Williams, and Emmons L. Williams.²⁹ The Trust Company began conducting business on 7 December 1891,³⁰ transacting a regular banking and trust deposit business, and despite the Panic of 1893, it experienced phenomenal growth.

By 30 June 1893, the Trust Company had attained deposits totaling \$403,236.89, of which, more than a quarter of the total had accrued in the previous six months.³¹ By 1895, the Trust Company's quarters in the Ithaca Savings Bank building were sufficiently cramped for it to need larger quarters. Consequently, the Trust Company bought the Noble Block and the Blair lot to the south of the Ithaca Savings Bank building on North Tioga Street.³² Although the Trust Company attempted to sell the Noble Block,³³ no one was willing to attempt to relocate the two-story brick structure, so it was demolished.³⁴ A second minor hitch in the Trust Company's plans occurred when the bids were received on 5 June 1895; all exceeded the original budget with Driscoll Brothers being the lowest at \$15,821.³⁵ The directors of the Trust Company, however, decided to go ahead with Vivian & Gibb's

²⁹ John H. Selkreg, editor, *Landmarks of Tompkins County, New York, Including a History of the Cornell University* (Syracuse, N. Y.: D. Mason & Company), 1894, page 164.

³⁰ Selkreg, ed., *Landmarks of Tompkins County*, 1894, page 163.

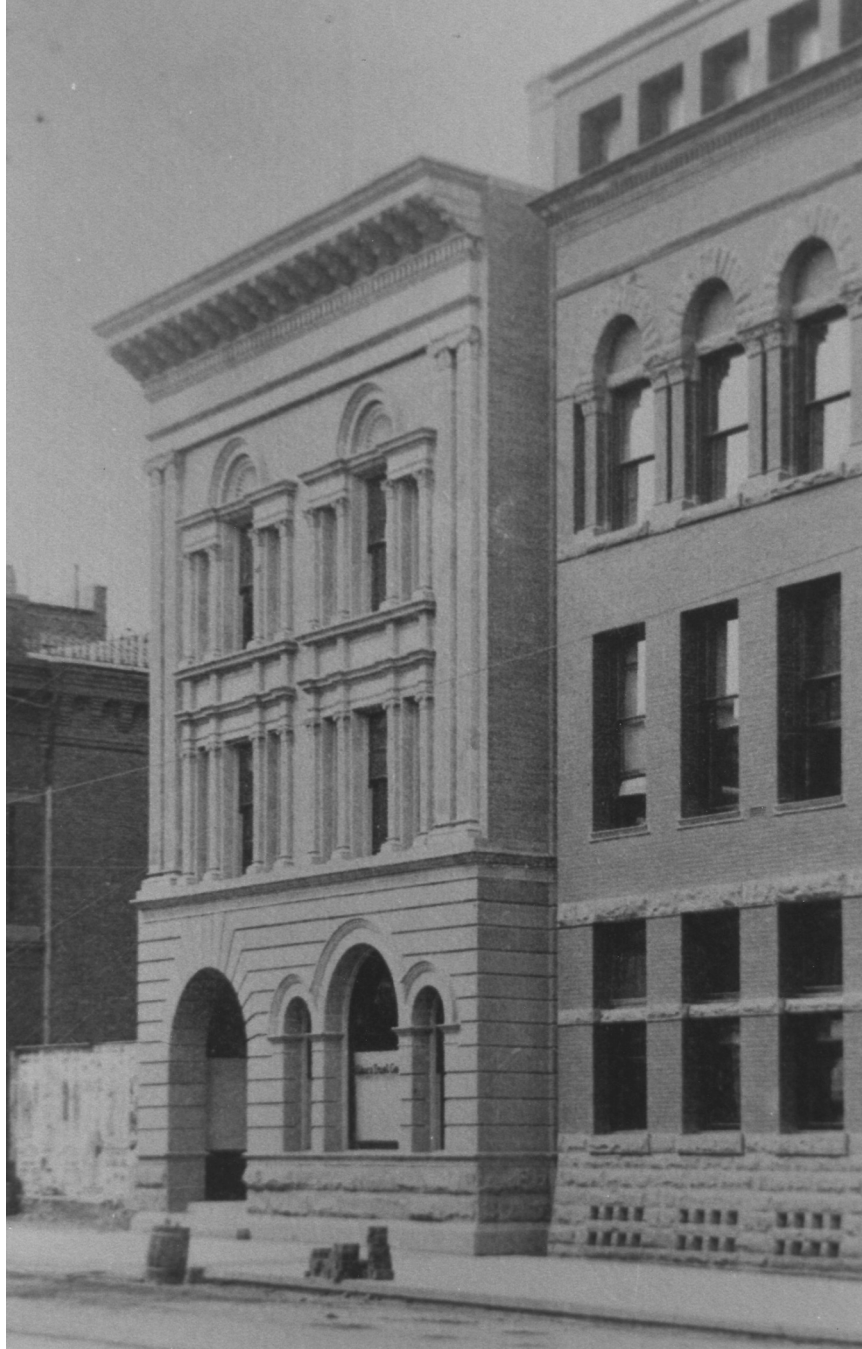
³¹ *Ithaca Daily Journal*, 7 July 1893, page 3.

³² "City Chat," *Ithaca Daily Journal*, 17 April 1895, page 3.

³³ "City Chat," *Ithaca Daily Journal*, 9 May 1895, page 3.

³⁴ "City Chat," *Ithaca Daily Journal*, 14 June 1895, page 3.

³⁵ "City Chat," *Ithaca Daily Journal*, 6 June 1895, page 3.



2-6. Vivian & Gibbs, Ithaca Trust Company building, Ithaca, New York (1895-96; altered), exterior view from the northeast (Griffis, *Art Works of Tompkins County*, 1896).

original design despite the extra cost;³⁶ Franklin C. Cornell, president of the Trust Company, was particularly fond of the design.³⁷ Driscoll Brothers was given the contract for construction by June 1895, and the Trust Company was able to open for business on 18 May 1896, after a gala open house on 16 May 1896.³⁸ President Cornell had the distinct privilege of being the first depositor to use the new banking quarters.³⁹

The basic composition of the 38-foot wide street facade (Figure 2-6) was similar to that for the West Block except for the absence of the fourth-story attic unit. As no street-level storefronts had to be provided, the base unit of rough-hewn coursed ashlar to the water-table with smooth rusticated ashlar extending to a simple carved cornice gave the building a solid substantial appearance in keeping with “the sound and conservative management of this institution.”⁴⁰ Entry to the building, both for the banking quarters and the upper rental office floors, was gained up a short flight of steps through a generous arched portal on the left side, later enclosed as a window, while the bank interior was lighted by a tripartite window group forming a modified version of the Palladian motif; the archivolt of the tripartite window group is enriched with bead-and-reel molding. The upper-storied unit is framed by coupled, fluted, Ionic pilasters supporting an entablature

³⁶ “Shorts,” *Ithaca Daily Journal*, 12 June 1895, page 3. The Trust Company’s financial position was sufficiently sold so that the extra money spent on the structure did not jeopardize its capital nor its resources; see “Briefs,” *Ithaca Daily Journal*, 24 September 1895, page 3.

³⁷ “City Chat,” *Ithaca Daily Journal*, 18 June 1895, page 3.

³⁸ “A Bank’s Fine Home,” *Ithaca Daily Journal*, 16 May 1896, page 3.

³⁹ “City Chat,” *Ithaca Daily Journal*, 18 May 1896, page 3.

⁴⁰ “City Chat,” *Ithaca Daily Journal*, 7 July 1893, page 3.

containing a simple architrave and frieze, enriched with a foliate molding. A projecting denticulated cornice with carved modillions caps the facade. Within this frame are placed on a background of purplish-brown Roman brick, two sets of windows. Each set of windows consists of two superimposed tripartite window groups with Ionic pilasters ornamenting the second-story jambs and Corinthian pilasters at the third-story jambs and with a scalloped lunette crowning the center window.

The use of Roman brick with coupled pilasters resting on a rusticated base, plus the prominent Palladian windows, would seem to suggest the design of 1889 by McKim, Mead & White for the Century Association in New York City⁴¹ (Figure 2-7) as the model for Vivian & Gibb's design. The Century Club was a highly regarded design in the 1890s with one contemporary critic claiming that "it is such works as this, rather than the Babel-tower office buildings or the striking novelties, which are promising for the future of American art."⁴² In this regard, the Vivian & Gibb commission earlier in 1895 for the Ithaca Club was perhaps of significance, as the Ithaca Club seemed to have been modeled along the same lines as the Century Association.

⁴¹ A. R. Macdonough, "The Century Club," *The Century Magazine*, volume XLI, number 5 (March 1891), pages 673-689; *The American Architect & Building News*, volume XXXVI, number 856 (21 May 1892), page 123 and plates; *The American Architect & Building News*, volume XXXVI, number 860 (18 June 1892), page 185 and plates; *The Brickbuilder*, volume III, number 10 (October 1892), pages 74 and 78-79; *The American Architect & Building News*, volume XLVII, number 1000 (23 February 1895), page 87 and plates; Russell Sturgis, "McKim, Mead & White," *The Architectural Record*, Great American Architect Series, number 1 (May 1895), pages 3-8; *A Monograph of the Works of McKim, Mead & White* (New York, N. Y.: The Architectural Book Publishing Company), [1915-20], Volume I, plates 27-28. The building was completed in 1891. Not surprisingly, the building was featured in an extensive article in *The Century Magazine* including a drawing of the street facade (page 684) and main floor plan (page 686).

⁴² As quoted in Leland M. Roth, *McKim, Mead & White, Architects* (New York, N. Y.: Harper & Row, Publishers), 1983, page 145, of comments in the September 1892 of *Architecture Review*.

Although the interiors of the bank have not survived, a contemporary description gave an impression of their quality:

Cashier W. H. Storms showed a *Journal* reporter through the building this morning. The doors of the main entrance are of light oak. Inside the banking rooms one is impressed with the rich mahogany woodwork. The effect is of the Grecian style. The ceilings are of steel of a light color, with neat fixtures. The floor outside the partition is laid with tile, which style of flooring runs back as far as the directors' and president's rooms. Just as the rear end of the main room is an arch room which is for the use of customers, as handsome desk and accompanying conveniences being provided. The handsome partition which shuts off the public from the bank room is of massive looking mahogany with a copper screen of attractive design. There are three windows, one being intended for the teller, one for loans, and one for signatures.

The furniture of the banking room proper is of mahogany. In the front of the building, near the handsome windows, is Cashier Storms' office, divided from the other part by a mahogany half partition, set off smartly with a neat brass railing. This office has a large fireplace and the apartment is exceedingly attractive, airy, light and roomy.

Directly off the bank room has just been completed a fire proof book vault. This vault is eight feet in height, fourteen feet in length and five feet in width, and is to be used for storing the books, instead of the large vault down stairs.

Probably the most interesting part of the interior, to the people who inspect the rooms tonight, will be the magnificent safe deposit vault. It is certainly a thing of beauty as well as of safety. The main door is a massive affair and besides having a time lock, [it] is pumped open and shut, thus making the vault air tight. This door weighs seven tons. It is of course of steel, and the levers, etc., attached to it are nickel plated. The inside of door is covered with a large plate glass, which is a door as well, and this permits, when the door is open, a full view of the locks, bolts, etc. They are wound up each day, and will run for 72 hours. When the locks are set, the person in charge has one minute and thirty seconds in which to close the door, at the conclusion of which period by automatic action the bolts are thrown and cannot be released until the period of time for which the dial has been set has expired.

Next to this is another large steel door, not quite so massive but fully as beautiful to look at. This door is controlled by combination locks, two in number. After the bolts are released, this door also has to be pumped open by means of a lever, as it is also air tight. When this door is opened the interior of the vault is shown. First comes a gate handsomely finished, [and] self closing. When it is opened



2-7. McKim, Mead & White, Century Club, New York, New York (1889-91), exterior view from the southwest (*Works of McKim, Mead & White*).

access to the compartment where are the safe deposit boxes, which vary in size, and the rental varies according to size. On the right is a file case of metal, for filing letter and documents.

Back of this compartment is still another, somewhat larger in size, which contains what is called a banker's chest. It is a large steel safe containing four small safes, two of which are opened with a key and two with combination locks. In those safes the bank keeps currency, bonds, etc. This compartment is shut off from the safe deposit room by a steel bar railing running room floor to ceiling, in which is a self closing gate which can be opened by bank officials only. The whole is encased in two inches of steel.

Just off the banking room are two cosy [*sic*] rooms for the use of customers renting safe deposit boxes. These rooms are so constructed that the utmost privacy is possible. They are called "coupon rooms." Directly off these rooms are the directors' and presidents' [*sic*] rooms. These rooms are finished in oak and furniture will be in the same style.⁴³

While the directors of the Trust Company were pleased with the design, the *Ithaca Daily Journal* was totally enamored with it. At first, however, the newspaper seemed perplexed about certain features of the design, like the use of Roman brick, which would seem indicative of the first use of this material locally. This perplexity was revealed in the newspaper's first extensive description of the building:

They [Vivian & Gibb] have just completed the plans for the Trust company's new building on Tioga street. This will be a handsome building and a great credit to Ithaca. It is to be 38 feet in width and 62 feet deep, and three stories in height. The first story is to be of Belleville cut greystone, the upper stories of terra cotta and brick of a peculiar but attractive color and shape. The terra cotta will be grey in color. A terra cotta Florentine cornice will finish off the building.⁴⁴

But the newspaper never wavered in its wholehearted approval of the design and, as the building was nearly completed, it observed that:

⁴³ "A Bank's Fine Home," *Ithaca Daily Journal*, 16 May 1896, page 3.

⁴⁴ "New Buildings," *Ithaca Daily Journal*, 8 April 1895, page 3.

Complimentary words for the elegant new Ithaca Trust
Company's quarters are uttered by every passer by of either sex. The
finishing touches being daily added are fetching and telling.⁴⁵

The newspaper also made a point of assuring its readers that the use of concrete was not a lapse in the quality of the construction of the building:

Preparations are being made to construct a concrete walk in
front of the Trust Company building. In some cities concrete is
preferred to stone. It is used in front of Buffalo's million dollar
Iroquois hotel and many other fine buildings in that city.⁴⁶

Perhaps as a means of underscoring its position regarding the design, the *Ithaca Daily Journal* published Vivian & Gibb's presentation perspective of the new building on page 3 of its August 1895 issue (Figure A-19).

Although the newspaper's lavish praise of the design was for the most part justified, particularly in regards to the handling of the street facade, the original design did contain a serious functional defect. This was the placement of the main bank vault in the basement which the Trust Company realized after construction was underway would be too inconveniently located for constant use. At first the Trust Company considered leasing space in the adjacent Ithaca Savings Bank building to be connected to its new building vault.⁴⁷ The solution decided upon was to have a second smaller vault installed within the main banking quarters of the Trust Company and to use the vault in the basement for storage of infrequently needed documents.⁴⁸ Neither this nor the construction cost overrun diminished the success of the building in the view of the trust company:

⁴⁵ "Around the City," *Ithaca Daily Journal*, 9 April 1896, page 6.

⁴⁶ "Around the City," *Ithaca Daily Journal*, 7 May 1896, page 3.

⁴⁷ "City Chat," *Ithaca Daily Journal*, 7 May 1896, page 6.

⁴⁸ "A Bank's Fine Home," *Ithaca Daily Journal*, 16 May 1896, page 3.

Transient visitors from the largest cities compliment President Cornell upon the elegance and convenience of the Trust Company's banking quarters. There are more extensive banking offices in the large cities; but few, if any, more carefully devised or handsomely wrought into building, finishing and furnishing material. Mr. Cornell, now supervised the entire work for the company, remarked today that he could discover no particular in which the arrangement of a single minor detail could be bettered, were opportunity for change presented. The construction is of a character so substantial that, earthquakes barred, it should endure for a century at least. Every appointment is so pleasing that need for replacement would give ground for regret. The whole building is a credit to all who helped build it.⁴⁹

As the announcement indicates, much of the success of the building resulted from actively involving F. C. Cornell, and possibly other members of the Trust Company, in the design process. The same sense of pride voiced by President Cornell in 1898 is evident in the Tompkins Trust Company's continuing sympathetic maintenance of the North Tioga Street face of the building, which has indeed fulfilled the prophecy of enduring for at least a century.

In 1898, the redevelopment of South Cayuga Street between State and Green Streets finally began in earnest. The first new building to be built was a new four-story brick structure for Jamieson & McKinney (Figure 2-8). Jamieson & McKinney was a highly successful plumbing contracting firm begun in 1873 by John M. Jamieson who had been joined by James A. McKinney as a full partner in 1883.⁵⁰ The new structure was located just south of the Lyceum Theater at 115-121 South Cayuga Street, and the design was one of the few for a commercial building in

⁴⁹ "Around the City," *Ithaca Daily Journal*, 24 August 1898, page 6.

⁵⁰ Kurtz, *Ithaca and Its Resources*, 1883, pages 115-116; J. A. Miller, compiler, *Ithaca, N. Y., as a City of Residence and Manufacture* (Elmira, N. Y.: J. A. Miller & Company-Telegram Company), 1891, page 34.



2-8. Frederick L. Brown, Jr., Jamieson & McKinney Block, Ithaca, New York (1898), exterior view from the southwest (Author, 1981).

Ithaca to be furnished by an out-of-town (and in this case, out-of-state) architect.

The architect was Frederick L. Brown, Jr., of Scranton, Pennsylvania.⁵¹

A second building was located almost directly opposite the Lyceum Theater at 114-118 South Cayuga Street (Figure 2-9). This building was initiated by John Flynn,⁵² but it was sold to Frank M. Davis while construction was underway.⁵³ The design for this simple three-story building, clad in brick was by local architect John M. Wilgus.

The third and last commercial building to be constructed in 1898 was located immediately north of the Lyceum Theater at 105-111 South Cayuga Street. This building was initiated by Elias Treman⁵⁴ of Treman, King & Company and was called the Lyceum Block in order to distinguish this new building from the Treman,

⁵¹ "A Fine Block," *Ithaca Daily Journal*, 2 April 1898, page 3. Brown did have a direct connection with Ithaca as his brother-in-law was James A. McKinney, and he had attended Cornell University; see "City Chat," *Ithaca Daily Journal*, 22 August 1901, page 6. Around 1910, Brown removed to Ithaca and worked for a short time as a clerk in the Jamieson & McKinney Company before being promoted to vice-president around 1912.

⁵² *Ithaca Daily Journal*, 16 July 1898, page 6.

⁵³ *Ithaca Daily Journal*, 16 September 1898, page 3.

⁵⁴ Elias Treman, born in December 1822 at Mecklenberg, New York, was the youngest son of Ashbel Treman and a grandson of Abner Treman, the founder of Trumansburg, New York. Elias grew up in Penn Yann, New York, and in 1847 came to Ithaca to work for his brothers in the firm of Treman Brothers. Two years later, Elias became a partner, and by 1857, Leander R. King, a cousin, also became a partner with the firm, resulting in the name change to Treman, King & Company. By 1889, Elias was the senior member of the firm, a member of Protective Police Company No. 8, a member of the Ithaca Board of Education, a director of numerous local banks and companies, and was quite simply "one of the best known men in the city and county" at the time of his death on 1 October 1898. ("At Rest: Elias Treman Succumbs To His Injuries," *Ithaca Daily Journal*, 1 October 1898, page 3.)



2-9. John M. Wilgus, Frank M. Davis building, Ithaca, New York (1898), exterior view from the east (Author, 1981).

King & Company building at the corner of East State and South Cayuga Streets.⁵⁵ The name also reflected the importance of the adjacent Lyceum Theater, of which members of the Treman family were among the financial backers.

Although Elias Treman had initiated the Lyceum Block project, he had been thrown from his carriage near his summer home on the west shore of Cayuga Lake in early June 1898. The accident severed his spinal cord and eventually resulted in his death. His sons, Robert H. and Charles E. Treman, had the building completed as a tribute to their father and had a cornerstone (Figure A-39) placed in the north pier of the building to commemorate this aspect of the Lyceum Block.⁵⁶

As with the earlier arcade project for the Tremans, Vivian & Gibb received the commission for the design of the Lyceum Block and completed the designwork in early 1898. With the design, Vivian & Gibb achieved a first for Ithaca as the internal structural was framed in steel, weighing some 18 tons,⁵⁷ while the exterior was executed in traditional masonry. The contract for construction, at a reputed value of \$25,000, was awarded to Driscoll Brothers & Company by the end of March 1898.⁵⁸ Construction, however, could not begin in earnest until mid-August 1898 as

⁵⁵ While calling the new building the Lyceum Block did distinguish it from the Tremans' other properties, the name has allowed it to be confused with the Lyceum Theater itself now that neither stand any long, as is evident by a letter of 18 September 1981 from Daniel R. Snodderly to the author.

⁵⁶ "City Chat," *Ithaca Daily Journal*, 21 September 1898, page 3. The cornerstone is the only part of the Lyceum Block that has survived to the present, anachronistically installed in its 1940 successor.

⁵⁷ In comparison to Chicago, the use of steel framing in the Lyceum Block was rather late; however, the East Coast was lower in adopting this construction technique, as discussed in Roth, McKim, Mead & White, 1983, page 169.

⁵⁸ "City Chat," *Ithaca Daily Journal*, 30 March 1898, page 3. As a point of comparison, the construction cost of the Jamieson & McKinney Block was placed at \$12,000; "Building Record," *Ithaca Daily Journal*, 31 December 1898, page 6.

Jamieson & McKinney did not vacate their premises on the proposed Lyceum Block site until their own building was completed.⁵⁹ Although the Lyceum Block was the largest commercial building to be designed by Vivian & Gibb, at four stories in height plus basement and attic with dimensions of 52 feet in width and 66 feet in depth, it was also the most quickly built, requiring roughly eight months to construct.

The design (Figure 2-10) continued not only the Second Renaissance Revival style of Vivian & Gibb's two earlier commercial buildings in Ithaca, but also the trend to a darker palette that had been evidenced by the Ithaca Trust Company building. The street-level base unit had two end piers of rough-hewn red Portage stone with a third pier placed between the middle and south storefronts; the piers supported a galvanized-iron cornice similar to the first-story cornice at the West Block. Above this one-story-high base was Vivian & Gibb's most complex facade, constructed of red Roman brick with terra cotta and Portage stone trimmings. At either end were slightly projecting pavilions, one bay wide each. Between these two pavilions, the facade was four bays wide with narrow pilasters of molded brick, with a set of coupled pilasters at the center. The pilasters, however, were only two stories high, and the fourth story was treated as an arcade resting on pilasters with the lunettes filled with terra cotta ornament and was separated from the third story by a simple entablature. The fifth story, which was used for storage for the apartments, was lightly articulated from the fourth story by a stone string course; at the center of this attic were three roundels centered over the spandrels of the

⁵⁹ "City Chat," *Ithaca Daily Journal*, 15 August 1898, page 3; "Briefs," *Ithaca Daily Journal*, 15 August 1898, page 3.



2-10. Vivian & Gibb, Lyceum Block, Ithaca, New York (1898-99; destroyed), exterior view from the northwest (courtesy, DeWitt Historical Society [now The History Center], #77.98.60, *ca.* 1923).

fourth-story arcade. A heavily projecting cornice terminated the entire ensemble.

The storefronts were typical of the time. Each store was about sixteen feet wide by 64 feet deep and provided with below-grade storage space in the basement that was partially lit by floor lights. The storefronts were constructed of white quartered oak with large plate glass windows and recessed entrances. The interior woodwork was also of white quartered oak. Each store was also provided with a lavatory, which may not have been a standard feature at the time.

There were three apartments on each of the three upper floors. Each apartment contained a hall, sitting room, dining room, kitchen, pantry, bedroom, and bathroom. The middle of the block contained a large light and air shaft to ventilate the interior rooms. The floors were finished with North Carolina pine while the remaining woodwork was of chestnut finish. The apartments had the usual modern conveniences, plus the option of either gas or electric lighting. In addition, the roof was furnished with guard rails so that the tenants could enjoy the summer night breezes or dry their laundry during the day.

The *Ithaca Daily Journal* heaped its usual praise upon the design of the Lyceum Block, as with most new buildings; however, its praise was neither as effusive nor as profusive as it had been with the earlier Ithaca Trust Company building. The design certainly had greater pretensions of high-style architecture than either the Jamieson & McKinney Block or the Frank M. Davis building. This undoubtedly appealed to the newspaper, but the facade of seemingly needless complexity was less effective than either of Vivian & Gibb's previous work in downtown Ithaca.

Still, to nineteenth-century eyes, this building would likely have been viewed more sympathetically than it is now. The Duane Street warehouse building of 1880

(Figure 2-11) in New York City by Babb & Cook was a compositionally similar building and described in late 1884 as:

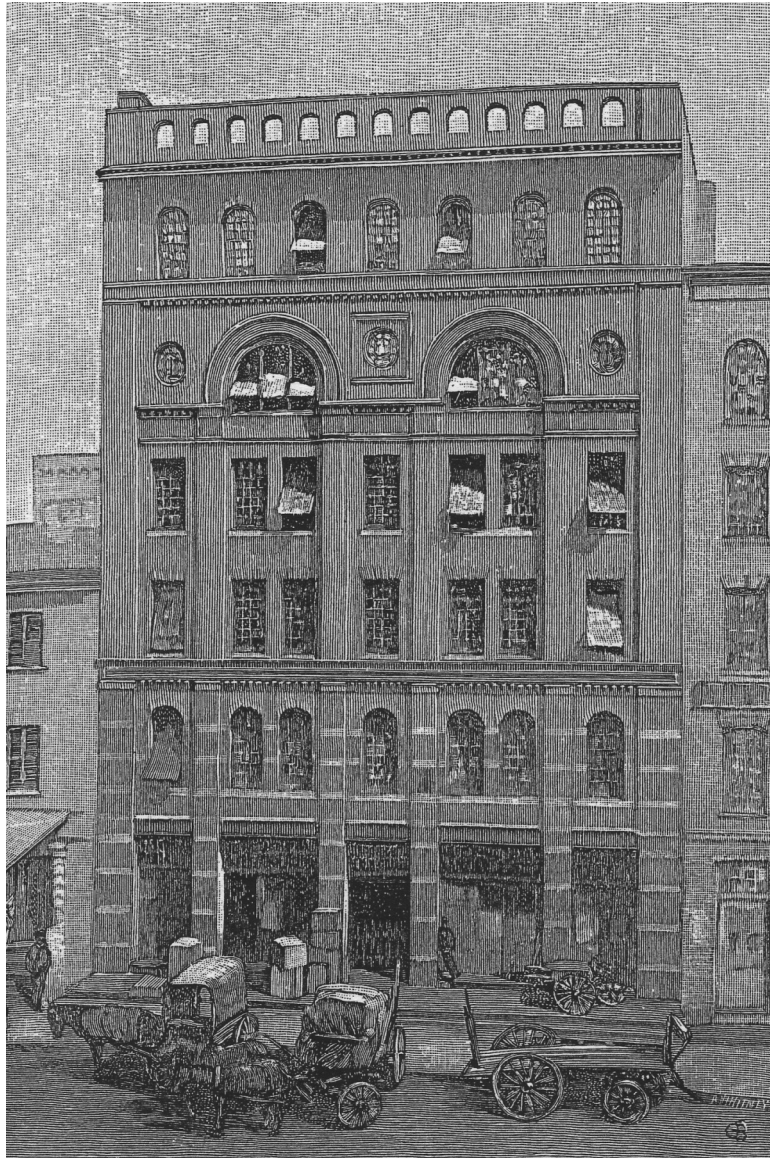
But effort, intelligent effort, has been brought to bear, and the result is fine in the first and chief essential of good architecture—fine in composition. The straight lines of equal windows demanded in a building of the sort are preserved throughout the lower stories; but their uniformity is relieved by the piers and great round arches which, furnishing strength to the wall, also express that strength and introduce the artistic element of design. The fifth-story openings are accommodated to the arches, and their bold variety completes the effect of the composition. Such a building, as truly as the most elaborate, is an architectural growth, an entity, an organism. It proves that its builder had an idea and knew how to express it; that he was neither a mere mechanical piler-up of bricks and window-sashes, nor a mistaken searcher after that effectiveness which, it is supposed, will result from the introduction of “unnecessary” decorative features.⁶⁰

This building has managed to survive well into the twentieth century and to be included in one of the more authoritative architectural guidebooks on New York City with the following comment: “A grand brick monolith. Note the naturalistic incised terra-cotta archivolt banding the great arches.”⁶¹

To later eyes, the Duane Street warehouse/loft building is not necessarily an epitome of simplicity as observed by Mrs. Van Rensselaer. Indeed, the multiplicity of window types, the banded piers of the first and second stories combined with the

⁶⁰ M. G. Van Rensselaer, “Recent Architecture in America, III—Commercial Buildings,” *The Century Magazine*, volume XXVIII, number 5 (September 1884), page 512.

⁶¹ Norval White and Elliot Willensky, *AIA Guide to New York City, Fourth Edition* (New York, N. Y.: Three Rivers Press), 2000, page 64. Francis Morrone, *The Architectural Guidebook to New York City* (Layton, Utah: Gibbs Smith Publisher), 1994, sees the style of this building as Romanesque Revival and certain details support such a conclusion; however, the formal organization of the face is classically based and in some respects evinces familiarity with the works of Andrea Palladio, particularly the mid-building fenestration.



2-11. Babb & Cook, Duane Street warehouse/loft building, New York, New York (1879), street (south) facade (*The Century Magazine*, September 1884).

plain piers above give the building an air of fussiness today; however, in comparison to the now demolished Tribune Building of 1873-76 by Richard Morris Hunt in New York City with its Ruskinian polychrome and multiplicity of architectural devices and window types,⁶² the Duane Street warehouse building was everything that Mrs. Van Rensselaer claimed for it. In this regard, the Lyceum Block evinced greater simplicity than the Wilgus Opera House of 1867-69 or the more recent Ithaca Savings Bank building of 1889-91, and it was a compatible neighbor to the adjoining Lyceum Theater of 1893-94.

Although Vivian & Gibb were successful in obtaining work for commercial buildings, their more common commercial commissions were for providing modern merchandising space in existing buildings. A typical example, and one of their first known projects of this more modest work, was the new store for Hawkins & Todd at 120 East State Street.

In the latter part of the nineteenth century, Hawkins & Todd was the oldest of the leading dry goods firms in Ithaca, having emerged out of the 1861 reorganization of Avery, Woodworth & Company as Morrison, Hawkins & Company.⁶³ After several permutations, the name of the firm became Hawkins & Todd in 1888 with the two principals being Nathan Hawkins and Leroy G. Todd.⁶⁴ This venerable and highly successful firm was housed in the Hawkins Block, named for, but not built for, the senior member of the firm. The Hawkins Block had

⁶² Baker, *Richard Morris Hunt*, 1980, pages 219-221. The Tribune Building was enlarged in 1883 and 1905 before being demolished in 1966.

⁶³ Kurz, *Ithaca and Its Resources*, 1883, pages 75-76.

⁶⁴ "Old Store: New Firm," *Ithaca Daily Journal*, 21 August 1902, page 3.

originally been built around 1832 by Samuel Halliday⁶⁵ for a retired sea captain named Van Slyke and was sold to Hawkins in 1862, who had the fourth story added in 1875.⁶⁶ In 1895, further changes to the building were contemplated to improve the mercantile quarters of Hawkins & Todd.

The changes included a new storefront of polished oak and plate glass,⁶⁷ a one-story brick addition about 30 feet deep containing offices for the firm and a “ladies’ parlor,”⁶⁸ a new ceiling of pressed steel,⁶⁹ and new sales furnishings including new counters and shelves of quartered oak, nickel-plated brackets from Norwick, Connecticut, and patent stools from Canton, Ohio.⁷⁰ The design by Vivian & Gibb incorporated many detailed suggestions by Hawkins,⁷¹ and the construction was executed by William H. Perry. The design was an unqualified success, being described some seven years later as “a dry-goods salesroom said to be without superior, in completeness of arrangement and beauty of finish, in this country. Like

⁶⁵ “Early Ithacans,” *Ithaca Daily Journal*, 8 June 1901, page 6. Halliday was a master mason, born in Enfield, New York, and was known as a man who never did poor work. His other work included the Colonial Building, the former Tompkins County National Bank building (both on East State Street), the former Ferriss and Mack residences on West Green Street, Cascadilla Hall at Cornell University, and the People’s College at Havana, New York. He was also the father of the Honorable Samuel D. Halliday, a well-known lawyer in Ithaca.

⁶⁶ “Old Store: New Firm,” *Ithaca Daily Journal*, 21 August 1902, page 3.

⁶⁷ “Briefs,” *Ithaca Daily Journal*, 29 May 1895, page 2.

⁶⁸ “Stores To Be Improved,” *Ithaca Daily Journal*, 25 March 1895, page 3.

⁶⁹ “City Chat,” *Ithaca Daily Journal*, 23 August 1895, page 3.

⁷⁰ “Shorts,” *Ithaca Daily Journal*, 24 July 1895, page 3.

⁷¹ “Briefs,” *Ithaca Daily Journal*, 16 April 1895, page 3.

our Lyceum theater greater capacity may be conceded to others; but no palm in other respects."⁷²

When Vivian & Gibb dissolved their partnership on 31 December 1900, Gibb retained their former offices in the Ithaca Trust Company building, where they had been located since 1 September 1897.⁷³ Although Vivian could probably have found space in the West Block or the Ithaca Trust Company building, he chose space in the Hawkins Block, which perhaps suggests that he was the principal designer of the new store for Hawkins & Todd.⁷⁴ His office remained at the Hawkins Block for the rest of his life.

Transition and maturity

Shortly after Vivian established his own architectural office, the Alhambra Hotel building, at 116 East State Street, was destroyed by fire during the early morning hours of 4 January 1901.⁷⁵ The building was owned by Major Daniel W.

⁷² "Old Store: New Firm," *Ithaca Daily Journal*, 21 August 1902, page 3.

⁷³ "Around the City," *Ithaca Daily Journal*, 1 September 1897, page 3.

⁷⁴ In addition, both Nathaniel S. Hawkins and L. G. Todd had been members of Tornado Hook & Ladder Company No. 3 like Vivian. Hawkins served for an unknown number of years, retiring on 14 March 1860, while Todd served from 5 May 1875 to 5 February 1919; see *Articles Of Incorporation, History, By-Laws, Rules of Order and Membership of Tornado Hook and Ladder Co. Number 3 of Ithaca, New York* (Ithaca, N. Y.: Tornado Hook & Ladder Company No. 3), 1931, pages 7 and 13.

⁷⁵ "Alhambra Hotel Gutted," *Ithaca Daily Journal*, 4 January 1901, page 3.

Burdick,⁷⁶ and its reconstruction began a nearly decade-long domination by Vivian in local commercial architecture.⁷⁷

In addition to reconstructing the former Alhambra Hotel building to house offices and apartments in its upper stories, rather than a hotel, Burdick decided to relocate his drugstore, known as White & Burdick, into the street-level store space. In 1867, Burdick and a former schoolmate, Charles H. White, had purchased the interests of J. Colwell in the Ben Halsey drugstore, the oldest pharmacy in town having been the successor firm of the drugstore founded by Dr. Miller in 1820, the first in Ithaca.⁷⁸ The firm continued as White & Burdick, despite the deaths of both White and Burdick, by Charles C. Garrett, a close personal friend of Vivian, until 1932 when Garrett retired.⁷⁹

⁷⁶ Daniel Waite Burdick was born at Brookfield, New York, on 26 December 1841, the son of Roger Waite Burdick, a farmer who died four weeks after his son was born, and Anna M. (Frink) Burdick. He grew up on the farm of his mother's parents, Mr. & Mrs. Asa Frink, and attended the nearby district schools of Clarkville and Lenox. At the age of 14, he lived with his uncle and guardian, Daniel Frink, in Watertown, New York, where he attended the Arsenal Street School for three years and later studied law in the offices of Starbuck & Sawyer for two years. During the War Between the States, he had a highly distinguished career for the Union cause rising from Private in the Tenth New York Artillery to the rank of Major. After successfully establishing himself in Ithaca, he married Mary M. Morse in 1874, the daughter of Samuel D. and Elizabeth L. Morse of Watertown. He was very prominent in Ithaca, being active in the Grand Army of the Republic, the Loyal Legion, St. John's Episcopal Church, the Ithaca City Hospital Association, the Ithaca Business Men's Association, and the Republican Party. He also served as President of the Village of Ithaca between March 1887 and March 1888. (Thomas W. Burns, *Initial Ithacans* (Ithaca, N. Y.: Press of the Ithaca Journal), 1904, pages 164-166.).

⁷⁷ From 1901 through 1909, Vivian is known to have had 18 commercial commissions, mostly storefront renovations; Gibb's firm had, 5 Miller's office had 3, Wilgus had 6, and A. B. Wood had 2. These figures are for work in Ithaca and are based on the author's research in the *Ithaca Daily Journal*; the *Journal* may well have been biased toward Vivian in its reportage during this time.

⁷⁸ Kurtz, *Ithaca and Its Resources*, 1883, pages 89-90.

⁷⁹ "C. C. Garrett, Long Druggist Here, Is Dead," *The Ithaca Journal*, 9 September 1936, page 5.

As Burdick was a representative of the Campbell Brick Company of Newfield, New York,⁸⁰ the choice of brick for the exterior was not surprising. The internal frame, like that of the Lyceum Block, was built of steel, and to protect the steel, the mortar used in plastering the interior walls, foundation and superstructure was made of lime, sand and asbestos fiber.⁸¹ This was apparently the first use of this highly effective fire-retardant material in Ithaca, and its effectiveness was amply demonstrated in October 1932, when the White & Burdick Pharmacy caught fire.⁸² Although the pharmacy was destroyed by the fire, the building itself survived. The building was one of the few new commercial structures that was not constructed by Driscoll Brothers & Company as the construction contract was awarded to Joseph Campbell. This occurred despite the fact that William M. Driscoll represented Burdick during the negotiations regarding the settlement of the fire losses on the Alhambra Hotel building.⁸³

The design of the upper stories of the State Street facade (Figure 2-12) took certain cues from the facade of the Lyceum Block, but Vivian simplified the design considerably, partly due to the more narrow site, and returned to a lighter color scheme; the light gray brick was used ostensibly to give the appearance of stone. The fourth-story arcade rests on molded brick piers extending down through the second story with simple brick spandrel panels framed by stone lintels and sills between the double-hung windows. The fifth-story attic, again containing storage space for tenants, is better lit than the Lyceum Block's with an arcade resting on

⁸⁰ "A Misunderstanding," *Ithaca Daily Journal*, 11 May 1901, page 3.

⁸¹ "Burdick Building," *Ithaca Daily Journal*, 26 July 1901, page 3.

⁸² Bob Robinson, *Initial Fire Department* (Ithaca, N. Y.: Cayuga Press, Inc.), 1977, page 40. The fire undoubtedly precipitated Charles C. Garrett's retirement in 1932.

⁸³ "Alhambra Fire Losses," *Ithaca Daily Journal*, 10 January 1901, page 3.



2-12. C. L. Vivian, D. W. Burdick building, Ithaca, New York (1901), south facade (Author, 1981).

short, simple piers that frame eight fixed glass windows. The attic is also more strongly articulated with a projecting architrave of molded brick supported alternately by carved stone corbels and the carved keystones of the fourth-story arcade. The finishing flourish at the roof parapet (Figure A-58) is a projecting cornice with dentils and egg-and-dart molding.

Although the *Ithaca Daily Journal* was pleased with the design of the upper stories, observing when the exterior scaffolding was removed that “the building, with the false work removed^[i] presents a fine appearance and attracted much attention today from persons passing by,”⁸⁴ the new street-level store intrigued the newspaper most, which was quick to point out the store’s modern and novel features. The storefront was described as:

The front of the first floor will be built entirely of glass, no wood or metal being used. Large plate glass windows will be built for the entire width of the building with the exception of a few feet which will be taken up by the entrances to the stairway. The arrangement of the front will resemble that of the present building on a larger scale. Two swinging glass doors will open into the store from the [recessed] court between the [display] windows. The floor of the court will be of heavy glass.⁸⁵

The detailing of the corner construction of the display windows was of particular interest:

Two experts from the Crane Glass Co., of Cleveland, are in the city today putting in the large windows in the front of the new Burdick store. A modern feature of the windows is that there is no corner sash required. The plates are beveled on the edge and at the corner where they meet cement and small clamps are used to join them.⁸⁶

And the description of the interior (Figure 2-13) was unusually extensive:

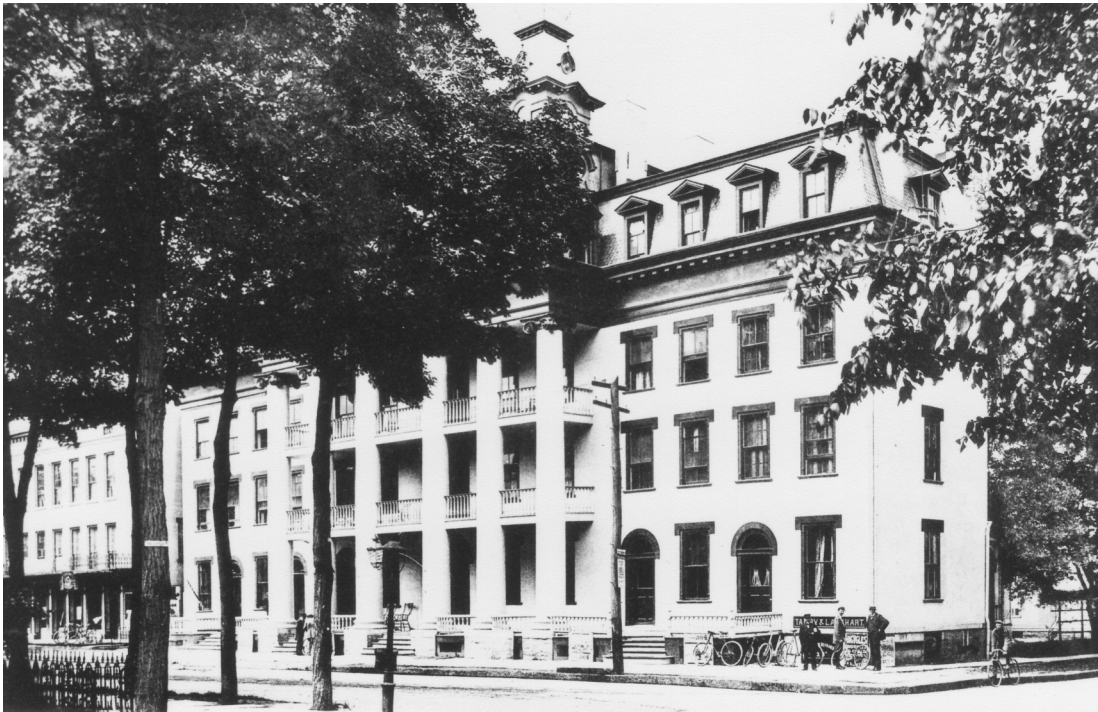
⁸⁴ “Burdick Building,” *Ithaca Daily Journal*, 13 June 1901, page 7.

⁸⁵ “Maj. Burdick’s Building,” *Ithaca Daily Journal*, 16 March 1901, page 6.

⁸⁶ “Around the City,” *Ithaca Daily Journal*, 19 July 1901, page 3.



2-13. C. L. Vivian, White & Burdick drug store, Ithaca, New York (1901; destroyed), interior view from the entrance (courtesy, DeWitt Historical Society [now The History Center], #H10.25, ca. 1902).



2-14. Miller & Sill, Clinton House addition and alterations, Ithaca, New York (1872; destroyed), exterior view from the northeast (Griffis, *Art Works of Tompkins County*, 1896).

The store proper, is 23 feet wide and 90 feet deep, with plate glass front and the walls are 10 feet 10 inches high and covered with ornamental metal ceiling painted white. The handsome furniture and fixtures are of quartered oak and finished in natural grain, and were manufactured by the H. J. Bool Company, whose factory is located at Forest Home, near this city, and whose salesrooms are in the city. The workmanship is unsurpassed. The floor through the center of the room, between the show cases, is of tessellated tile work. A skylight 10 by 15 feet, is located a short distance back of the center of the building which furnishes a light-well for lighting each floor above the ground.

Beneath and a little to the west of this skylight, on the ground floor, is located the office of Major Burdick, the furniture of which is also of quartered oak, surmounted by ornamental grill work, separating the office from the main portion of the store. The entire east side of the store is devoted to drugs, chemicals and fluid extracts and the west side to proprietary medicines, perfumes, trusses, etc., all of which are provided with convenient shelves, drawers and cases with sliding glass doors. Near the entrance are four large plate glass display cases, two on each side, and each 10 feet long, 3 feet and 9 inches high and 26 inches wide, displaying the contents in the most attractive manner. There are nearly 200 drawers, big and little, on either side of the store.

PRESCRIPTION CASE

The prescription case is highly elaborate and is 16 feet long and the space behind it occupies about 25 feet of the rear end of the store. A large plate glass mirror adorns the front of the case facing the main entrance. Off the rear end of the store and on the east side, a door leads into a commodious paint room, where the stock of paints, oils, varnish, glass, etc., is stored. This room is about 60 feet long by 15 wide and is an annex in the rear of the building. The spacious cellar running the entire length of the store is floored with brick and is filled with surplus stock.⁸⁷

While the Burdick building could be favorably compared with such buildings as the Guaranty Building of 1894-96 in Buffalo, New York, Adler & Sullivan of Chicago, Illinois, or the Robert Gere Bank building of 1894 in Syracuse by Charles E. Colton,⁸⁸ such comparisons would tend to misrepresent the design as it relates to

⁸⁷ "Burdick Building," *Ithaca Daily Journal*, 26 July 1901, page 3.

⁸⁸ Marcus Whiffen, *American Architecture Since 1870: A Guide to the Styles* (Cambridge, Mass.: The MIT Press), 1969, pages 194-195.

Vivian's career. Vivian may well have been aware of these buildings in Buffalo and Syracuse when he was designing the Burdick building, and the design was possibly influenced by them; however, the Burdick building is essentially a transitional design whose roots were nurtured in the Second Renaissance Revival so extensively utilized by Vivian & Gibb in their nineteenth-century commercial buildings. Before the year 1901 was out, the style that Vivian established as his own was neither the Second Renaissance Revival nor the Sullivanesque. The clarity and directness exhibited in the principal facade of the Burdick building would become a hallmark of Vivian's later commercial buildings.

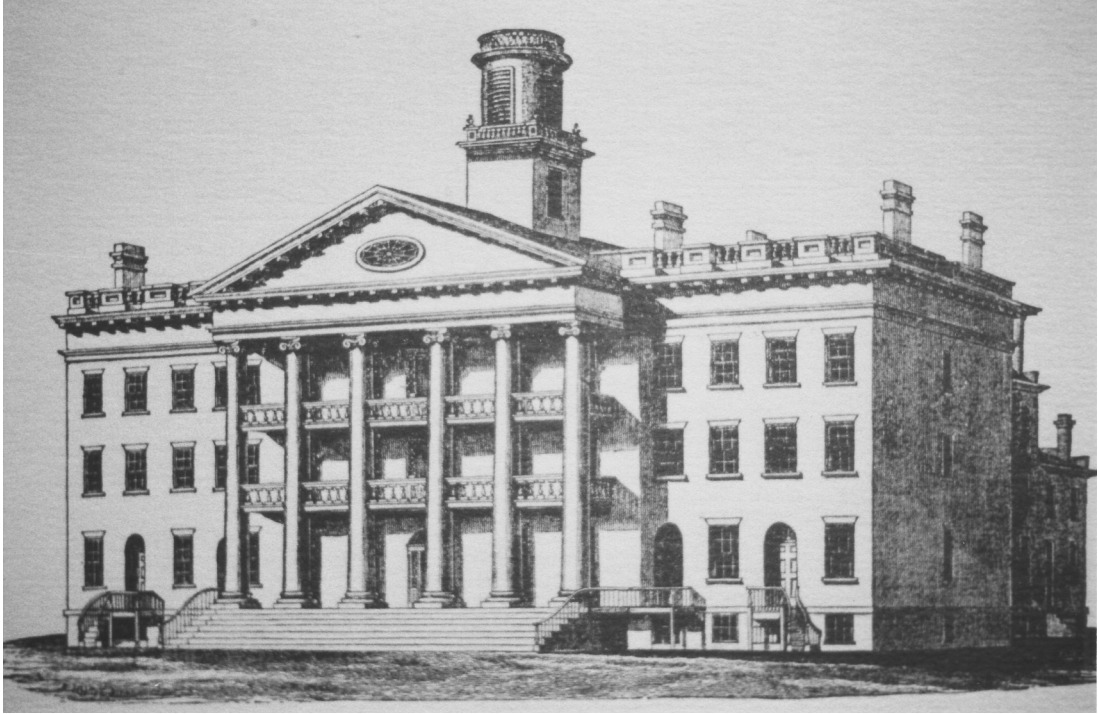
Hardly before the water-soaked embers of the Alhambra Hotel were dry, a second hotel in Ithaca was devastated by fire. On 23 March 1901 Ithaca almost lost its most famous architectural landmark, the Clinton House.⁸⁹

Over the years, the Clinton House had grown in the affections of the local populace, which not even the transmogrification wrought by Miller & Sill in 1872, by the addition of a Second Empire mansard roof (Figure 2-14), could diminish, as exemplified in an editorial by the *Ithaca Daily Journal* shortly after the fire:

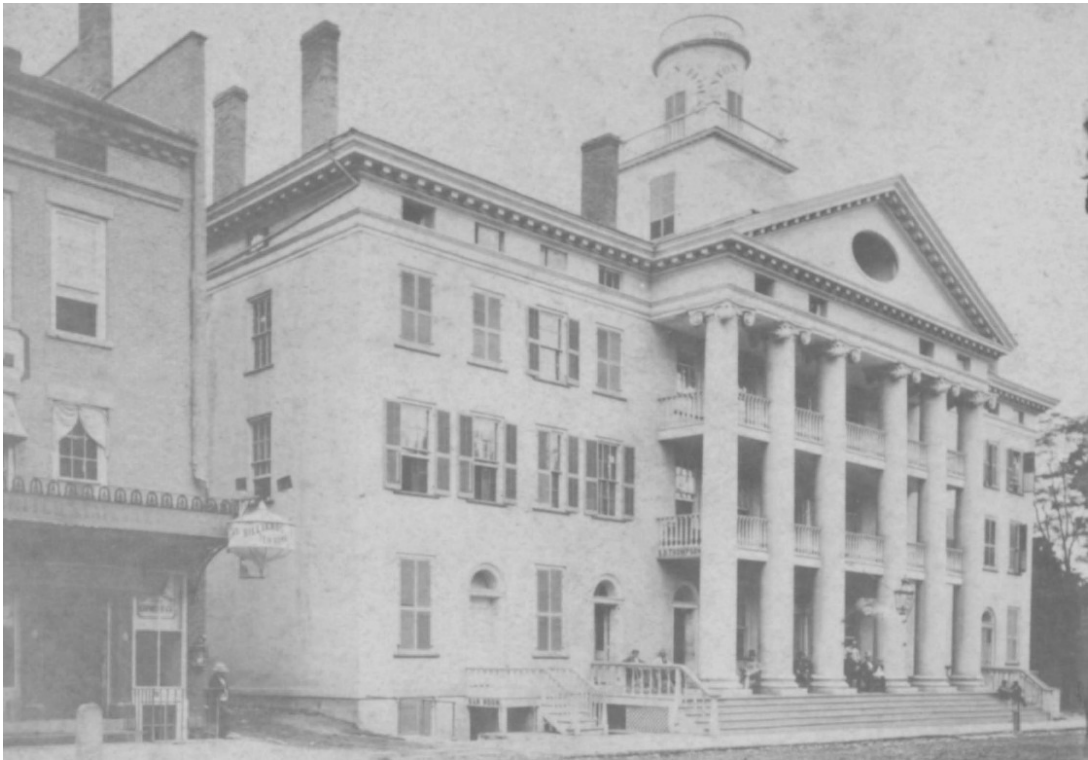
The total destruction of the Clinton House would have been a real calamity to Ithaca, as well as to the individuals who personally would have suffered most from the disaster. Not infrequently the burning of an old building is a benefit, giving opportunity for the erection of needed modern edifices; but in the case of this picturesque and historic building this is not so. For nearly three quarters of a century it has stood as one of the conspicuous landmarks of our city, one of the few fine examples of the architecture of the period in which it was built. It has housed many an eminent man, and been the center of many an important occasion.

But fortunately the destruction was not complete. Thanks to the stillness of the evening, the abundant water supply and the intelligent and active work of our firemen, the walls and fine pillars of the front still stand and its complete restoration is not only possible

⁸⁹ "Clinton House In Ruins!," *Ithaca Daily Journal*, 25 March 1901, pages 3, 6 and 7.



2-15. Ira Tillotson (attributed), Clinton House, Ithaca, New York (1828-31; altered), woodcut sketch of exterior from the northeast (Collection of the author).



2-16. Clinton House, Ithaca (1828-31; altered), exterior view from the southeast (courtesy, New York City Public Library; from *Scenery of Ithaca and Vicinity*, ca. 1865).

of its architectural characteristics; that however it may be modernized within; its exterior will retain the individuality that has made it conspicuous amid the more modern buildings that have arisen here since it was built so many years ago.⁹⁰

For the reconstruction of the Clinton House, Mrs. Charles A. Bush chose Vivian instead of her husband's choice of the previous decade for an architect, John M. Wilgus.⁹¹ Presumably, her choice was based upon the successful renovation of the Ithaca Hotel, the chief competitor of the Clinton House, that Vivian & Gibb had designed in 1897.⁹²

As part of the newspaper's coverage of the Clinton House fire, a nearly seventy-year-old woodcut print of the hotel (Figure 2-15) was included. This print, first published in the February 1832 issue of the Philadelphian publication *Casket or Gems of Literature, Wit and Sentiment*,⁹³ was presumed to represent the appearance of the hotel "as originally planned and built."⁹⁴ Based on this woodcut, the

⁹⁰ "The Clinton House," *Ithaca Daily Journal*, 25 March 1901, page 4 (editorial).

⁹¹ Sarah A. Bush managed the Clinton House property in trust for her son, James, who at the age of nine legally inherited the property on his father's death on 7 December 1899. It is perhaps ironic that at one time Charles A. Bush had been the proprietor of the Alhambra Hotel; see "Obituary: Charles A. Bush," *Ithaca Daily Journal*, 7 December 1899, page 3. As noted previously (footnote 21 of this chapter), Wilgus had been responsible for the elevator installation at the Clinton House in 1898, as well as other minor renovation work throughout the 1890s.

⁹² The renovation of the Ithaca Hotel was commissioned by the owners of the building, George F. Simpson and Michael Casey, who had taken possession of the property on 1 November 1897 ("Deal Goes Through," *Ithaca Daily Journal*, 26 October 1897, page 6). The highly popular and well-known Dutch Kitchen renovation at the Ithaca Hotel, designed by W. H. Miller in 1898, was commissioned by Hector G. Gluck, who began to manage the hotel on 23 April 1898; see "In New Hands," *Ithaca Daily Journal*, 25 April 1898, page 3. Curiously, early in 1897, the previous owners of the property had commissioned A. B. Wood to design a renovation of the hotel, which was not executed ("Contemplated Changes in the Ithaca Hotel," *Ithaca Daily Journal*, 13 March 1897, page 6).

⁹³ Elizabeth B. Rogers, *The Enduring Clinton House: An Account of Its Life and Times* (Ithaca, N. Y.: DeWitt Historical Society of Tompkins County, Inc.), 1970, frontispiece.

⁹⁴ *Ithaca Daily Journal*, 25 March 1901, page 8. Photographs taken in the 1860s suggest that the roof balustrade was either not executed or else had been removed; *Scenery*

reconstruction, at first glance, would seem to be “with the exception of the cupola and the high chimneys, . . . substantially like its former self.”⁹⁵ But on closer examination, Vivian’s design for the exterior (Figure 2-16) was a synthetic blending of elements based not only on the woodcut but also photographs of the building taken before the Second Empire mansard roof addition and the modern needs of the hotel.

From the woodcut, the design derived its roof balustrade. The design also shared with the woodcut an absence of attic-story windows in the building frieze. Miller’s formerly stylish window moldings were replaced with new ones inspired by photographic evidence of the original building, though executed with more pronounced effect. With the reconstruction of the portico gable to the height recorded by photography, the essential features of “the old Colonial style in which [the Clinton House] was originally built”⁹⁶ had been achieved, and for good measure, the former stone color of the exterior gave way to a proper coat of colonial yellow paint with white trimmings.⁹⁷ Vivian then added a new Colonial Revival entrance flanked on either side by large plate glass windows with tripartite, stained-glass transoms. The front of the porch was rebuilt of cut Ohio stone with posts and iron railings; the steps and platform were rebuilt of Euclid stone. Since the Second Empire mansard roof was not rebuilt, its former rooms were placed in a new brick

of Ithaca and Vicinity (New York, N. Y.: E. & H. Anthony and Company), ca. 1865; Parsons, *Cornell Campus*, 1968, figure 26; and Merrill Hesck and Richard Pieper, *Ithaca, Then & Now* (Ithaca, N. Y.: McBooks Press), 1983, pages 40-41.

⁹⁵ Rogers, *Enduring Clinton House*, 1970, page 33.

⁹⁶ “New Clinton House,” *Ithaca Daily Journal*, 18 June 1901, page 3.

⁹⁷ “Terse Tales,” *Ithaca Daily Journal*, 26 October 1901, page 3.



2-17. C. L. Vivian, Clinton House addition and reconstruction, Ithaca, New York (1901-02), exterior view from the northeast (*Views of Ithaca*, 1906).



2-18. Clinton House addition and reconstruction, Ithaca (1901-02), interior view of dining room looking southwest (courtesy, Library of Congress; Jack E. Boucher, HABS No. NY-5723-15, 1983).



2-19. Clinton House addition and reconstruction, Ithaca (1901-02), interior detail of partial dining room opening surround (courtesy, Library of Congress; Jack E. Boucher, HABS No. NY-5723-16, 1983).

addition, 39 feet by 48 feet in size, along the alley behind the original south wing (Figure A-60); its existence was frankly expressed and not covered with stucco. The crowning flourish in the design was also a favorite Vivian signature: a Palladian window; here extended horizontally to harmonize with the proportions of the portico gable, which displaced the original elliptical window in the tympanum.

With the interiors (Figures 2-18 and 2-19), Vivian took greater liberties in reconstructing the interior of the historic hostelry. Much of the central section of the hotel had been destroyed in the fire, and there seems to have been little documentation available as to how the interiors had originally appeared except where the actual fabric had survived both the 1901 fire and earlier interior renovations. Among the major structural changes on the main floor were the enlargement of the dining room by removing a partition that had divided the original dining room from a parlor, while maintaining the original Greek Revival trim, and the removal of another partition separating the main hall from the hotel office containing the registration desk, which created a very spacious lobby with a connecting writing/reading parlor. The Ionic order used to embellish the reconstructed interiors was the Scamozzi-inspired Ionic order where the scrolled volutes extend diagonally at the corners of the capitals,⁹⁸ as occurred with the

⁹⁸ The use of Scamozzi-inspired Ionic capitals was fairly common in American Neoclassical architecture, having been used on such prominent structures as the Virginia Capitol (1785-98; altered) by Thomas Jefferson with Charles-Louis Cl  risseauc (Charles E. Brownell, Calder Loth, William M. S. Rasmussen and Richard Guy Wilson, *The Making of Virginia Architecture* (Richmond, Va.: Virginia Museum of Fine Arts-Charlottesville, Va.: University Press of Virginia), 1992, pages 214-217; Richard Guy Wilson, editor, *Buildings of Virginia: Tidewater and Piedmont* (New York, N. Y.: Oxford University Press), 2002, pages 175-178) and the White House (1792-1803, 1803-1829; altered) in Washington, D. C., by James Hoban and Benjamin Latrobe (William Ryan and Desmond Guinness, *The White House: An Architectural History* (New York, N. Y.: McGraw-Hill Book Company), 1980, pages 55-120; Pamela Scott and Antoinette J. Lee, *Buildings of the District of Columbia* (New York, N. Y.: Oxford University Press), 1993, pages 152-154).

colossal portico columns, rather than the classical Ionic order with the volutes parallel to the front of the column, as occurred with the surviving columns flanking the exterior doorway to the second-floor porch of the portico or the columns flanking the wide dining-room opening (Figures 2-18 and 2-19).⁹⁹ Since some of the columns in the reconstructed lobby were freestanding, the choice of Scamozzi-inspired Ionic capitals was justifiable; however, Vivian would use this version of the Ionic order almost exclusively for the remainder of his career when the Ionic order was used.¹⁰⁰

As was evident for its editorial, the *Ithaca Daily Journal* took an active interest in the reconstruction of the Clinton House from the day of the fire and was eager to keep its readers abreast with virtually all aspects of the rebuilding of the hotel, including the supplier of the employees' uniforms:

The firm of Sullivan and Baxter has been awarded the contract to supply all the uniforms for the employees at the New Clinton House.¹⁰¹

The newspaper's coverage of the reconstruction included numerous progress reports during the demolition, design and construction phases. Among the many short progress reports were three extensive, detailed accounts of Vivian's design.

⁹⁹ The exterior doorway to the second-floor porch of the portico is shown in Rogers, *Enduring Clinton*, 1970, page 2.

¹⁰⁰ Later projects where Scamozzi-inspired Ionic capitals are used include the New York & Pennsylvania Telephone & Telegraph (Bell) Company central telephone exchange building (1901-02) in Ithaca, the Wheeler Bank building (1909-11; altered) in Interlaken, The Biggs Company building (1908-12) in Trumansburg, and "Juniper Hill" (1917-21) also in Trumansburg.

¹⁰¹ "Terse Tales," *Ithaca Daily Journal*, 31 December 1901, page 7.



2-20. Clinton House addition and reconstruction, Ithaca (1901-02), interior view of lobby with hotel desk (courtesy, DeWitt Historical Society [now The History Center], #G20.23, *ca.* 1903).



2-21. Clinton House addition and reconstruction, Ithaca (1901-02), interior view of lobby with elevator (courtesy, DeWitt Historical Society [now The History Center], #G20.43, *ca.* 1903).

The first occurred during the design process when not all aspects of the design had been decided upon:

Contrary to rumors it is probable that a Mansard roof will again be placed over the building. The entire structure when completed will be painted like the old building. The pillars will be left standing in their position. Across the front of the office and writing room which is directly north of the office immense plate glass windows will be placed. The proposed addition on the Seneca street side will undoubtedly be built. This will increase the capacity of the hotel from 65 to more than 85 rooms.

Inside, the most radical changes will be made. On the ground floor all of the partitions will be removed and the rooms will be arranged differently. The office will be enlarged and the hallway between that room and the parlor will be taken out. The writing room will be made larger and with the plate glass window stretching across the east side it will be a most pleasant room.

The main stairway will lead from the end of the office instead of from a hall as at present. The dining room will be enlarged to twice its present size, taking in the parlor which is now between the dining room and the writing room. The windows will be made larger and the entrance from the kitchen will be a decided improvement over the present one. The wash rooms will be enlarged and the bar-room although to occupy the same position as now, will be originally decorated.

The ladies; parlor will be on the second floor a short distance from the elevator landing. All of the living rooms will be made larger and airier and the windows will be enlarged. The hallways on all floors will be made broader and the windows will be provided with fire-escapes of a modern pattern.¹⁰²

The second occurred when the construction contract was awarded to John Dempsey of Elmira, New York,¹⁰³ and the third occurred the day before the Clinton House reopened:

The Clinton House will open for business tomorrow morning. For nine months this famous old Ithaca hostelry has been in the hands of contractors. On the afternoon of March, 23, fire started in the attic of the house and at 10 o'clock that night the place was a mass of

¹⁰² "Plans for Re-Building," *Ithaca Daily Journal*, 6 April 1901, page 6.

¹⁰³ See documentation in Appendix A.

ruins. Those who saw those ruins undoubtedly thought that the hotel would never recover its fine old-fashioned appearance but they see now how mistaken they were. The style of architecture is exactly the same as before the house was remodeled in the 70s, the original colonial style having been retained. The building has been repainted a buff tint with white trimming and a new roof has replaced the one destroyed. But the interior is where the greatest changes have been made. The office, writing room, buffet, and stairway are finished throughout in oak, with steel ceilings. Marble wainscoting three feet in height is built around the rooms and above the wainscoting a heavy embossed paper is used. Tile flooring is placed throughout the first story. Fine large oak chairs upholstered in black leather form the remaining furnishing. Mrs. Bush, the owner of the building, occupies the north wing on this floor. Mrs. Bush's suite consists of four rooms. These are furnished with dark red velvet carpets, Flemisk [sic] oak furniture, olive draperies with wall paper of the same shade. The wood work is finished in ivory white and columns open off to the left of the parlor.

A large marble mantle with a large plate glass mirror is over the fireplace in the writing room of the hotel proper. In the dining room the furniture is of oak, a heavy velvet carpet covering the floor. The wall paper is an embossed green below which is a green burlap wainscoting. The room will seat 100 persons at one time.

The second floor is furnished with red velvets carpets, silk draperies and each sleeping room has a black iron and brass bedstead. Everything throughout the sleeping rooms is new. The walls are hung in very pretty wallpaper and the ceilings are steel in all the rooms. The ladies' parlor on this floor is finished in white, with the wallpaper in canary yellow.

Mr. and Mrs. McDonald's suite which is on this floor, is finished the same as Mrs. Bush's apartments. On the third floor the prevailing shade is red with the woodwork in white.

The rooms throughout the building are light and airy, every one being an outside room. Fire escapes have been placed at the front and back of the building and are easy of access. Electric and gas fixtures have been placed in the building.¹⁰⁴

One aspect of the reconstruction that received very little newspaper coverage was the structural repair. As with the previous Lyceum Block and the D. W. Burdick building, Vivian incorporated metal framing into the fabric of the Clinton

¹⁰⁴ "Clinton House," *Ithaca Daily Journal*, 10 January 1902, page 3.

House. The extent of his use of metal framing is not known; however, the openness achieved in the reconstructed lobby would not have been possible without the use of metal framing, which was unobtrusively inserted into the fabric of the building like the cast-iron column clad with fluted wood panels (Figure 2-22). Where the higher load-capacity of metal was not needed and headroom was not an issue, as in the unoccupied roof attic (Figure 2-23), wood was utilized for the structure, which also helped to keep construction costs in check.

In terms of style, the Clinton House is usually referred to as Federal-Greek Revival.¹⁰⁵ Such a designation was perhaps true of the original building, particularly with its inclusion of attic-story windows in the building frieze and the probable absence of the roof balustrade. With the changes wrought by Vivian, the style moved away from the Greek Revival and closer to Federal and Roman Revival precedents. This is evident in the construction of the roof balustrade, the accentuation of the moldings over the arched secondary entrances, and particularly in the design of a Palladian window in the tympanum. In light of Vivian's next major commercial building, the close similarity between the reconstructed Clinton House and the state capitol of Virginia at Richmond, designed by in 1785-86 by Thomas Jefferson in association with Charles-Louis Clerisseau of Paris,¹⁰⁶ is most remarkable. Although the similarities between the two buildings may well be coincidental, the Virginia State Capitol was among the very first Neo-Classical

¹⁰⁵ Stephen W. Jacobs and Elizabeth Mulholland, *National Register of Historic Places Inventory-Nomination Form – Clinton House* (Ithaca, N. Y.: Historic Ithaca & Tompkins County, Inc.), 13 April 1971.

¹⁰⁶ Henry-Russell Hitchcock and William Seale, *Temples of Democracy: The State Capitols of the U.S.A.* (New York, N. Y.: Harcourt Brace Jovanovich), 1976, pages 28-35.



2-22. Clinton House addition and reconstruction, Ithaca (1901-02), interior detail of wood-clad cast-iron column (courtesy, Library of Congress; Jack E. Boucher, HABS No. NY-5723-12, 1983).



2-23. Clinton House addition and reconstruction, Ithaca (1901-02), interior view of wood truss and framing in roof attic (courtesy, Library of Congress; Jack E. Boucher, HABS No. NY-5723-19, 1983).

buildings constructed in the United States and the first adaptation in the world of an ancient Roman temple to a modern problem.

In 1878, only two years after Professor Alexander Graham Bell of Boston University had constructed the first successful telephone, a “Bell” telephone company, founded by Professor William A. Anthony and Captain William O. Wyckoff, was operating with offices and equipment in the Rumsey Block on Tioga Street. By 30 June 1880, the company had obtained its one-hundredth subscriber, thus assuring the company’s ability to be self-supporting. Two years later, the New York & Pennsylvania Telephone & Telephone Company and acquired the interests of Anthony and Wyckoff in 1883. The telephone exchange facility was moved next door to the Morrison Building, and the first long distance wires out of Ithaca were completed to Auburn, New York.¹⁰⁷

By 1901, the local telephone company had some 600 subscribers,¹⁰⁸ and it decided to embark on an ambitious modernization program intended to give Ithaca “the ‘last word’ in telephony.”¹⁰⁹ The modernization program included placement of wires downtown in underground conduits, installation of a modern multiple switchboard with a common storage battery,¹¹⁰ and a new central exchange

¹⁰⁷ Henry Edward Abt, *Ithaca* (Ithaca, N. Y.: Ross W. Kellogg), 1926, pages 124-125.

¹⁰⁸ “Progressive,” *Ithaca Daily Journal*, 15 August 1901, page 7.

¹⁰⁹ “Bell Telephone Co. Moved To Its New Building,” *Ithaca Daily Journal*, 16 August 1902, page 8 (paid advertisement).

¹¹⁰ Up until the use of the common storage battery, located at the central exchange, each telephone station had its own transmitter battery that had to be frequently inspected and serviced. For a more complete description of the 1901-02 service improvements, see “Bell Telephone Co. Moved To Its New Building,” *Ithaca Daily Journal*, 16 August 1902, page 8 (paid advertisement).

building. Property for new exchange building was bought at 121 West State Street on 15 August 1901,¹¹¹ and the architect chosen for the new building was Clinton L. Vivian.

Why the telephone company selected Vivian as the architect is not known. The Bell telephone company, as the New York & Pennsylvania Telephone & Telegraph Company was commonly referred to, was very image conscious as it was increasingly having to defend itself in competition from local, or “home,” telephone companies elsewhere, so it was anxious to employ local architects where possible and announced simultaneously with Vivian’s selection that “the [construction] contract will be let to local builders and home labor will be employed.”¹¹² Although Vivian did later work for George S. Tarbell, legal counsel to the Bell telephone company and the person who had negotiated the property purchase, the most likely determinant in the selection of the architect was the building *programme* that was described as a building to be “two stories high with fireproof construction, and walls

¹¹¹ “Progressive,” *Ithaca Daily Journal*, 15 August 1901, page 7.

¹¹² “New Telephone Building,” *Ithaca Daily Journal*, 21 August 1901, page 7. The Bell telephone company’s concern about local competition was well founded as the Ithaca Telephone Company was incorporated on 18 December 1901. The Ithaca Telephone Company capitalized on Vivian’s expertise by giving him the commission to design its central telephone exchange facility, which was initially housed in the Colonial Building.

of pressed brick.”¹¹³ With the Bell telephone company’s desire for fireproof construction, their new central exchange was virtually destined to become a local landmark, if only in terms of construction technique.

As promised, the construction contract was awarded to a local firm, Driscoll Brothers & Company. Although the contract had been awarded in 1901, an unseasonably wet winter, which included one flood,¹¹⁴ hampered efforts so that construction in earnest could not begin until early March 1902.¹¹⁵ As construction progressed, William Driscoll claimed “that this structure when completed will be the only absolutely fire proof building in the city.”¹¹⁶ The basis for this claim, since the recently completed Burdick building was of virtual fireproof construction, lay in the fact that this was the first time in Ithaca that reinforced concrete was used throughout the structure of a building with interior metal partitions covered with expanded metal lath and plaster.¹¹⁷ The new central exchange building was

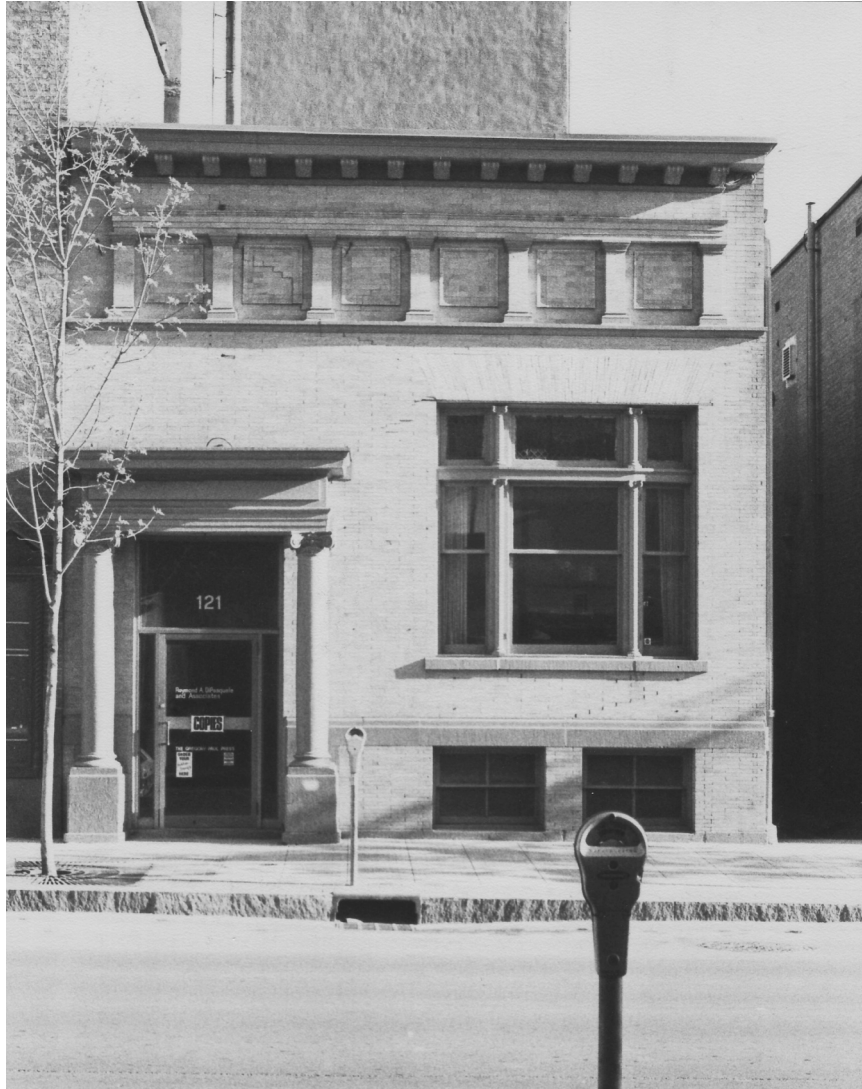
¹¹³ “New Telephone Building,” *Ithaca Daily Journal*, 21 August 1901, page 7.

¹¹⁴ “Again At Work,” *Ithaca Daily Journal*, 20 December 1901, page 6.

¹¹⁵ “City Chat,” *Ithaca Daily Journal*, 4 March 1902, page 3.

¹¹⁶ “City Chat,” *Ithaca Daily Journal*, 4 April 1902, page 3.

¹¹⁷ For a brief description of the construction methods used, see “City Chat,” *Ithaca Daily Journal*, 24 April 1902, page 3. Vivian & Gibb had used reinforced concrete as early as 1898 in their design for an addition to Morse Hall; however, it was used only in the construction of the lower structural floors of the addition that allowed the building to be destroyed by fire in 1916; see L. M. Dennis, “New Chemical Laboratory,” *Cornell Alumni News*, volume II, number 6 (3 November 1899), pages 46-47.



2-24. C. L. Vivian, New York & Pennsylvania Telephone & Telegraph (Bell) Company central telephone exchange building, Ithaca, New York (1901-02), north facade (Author, 1981).

occupied on 16 August 1902, at which time telephone service was “cut over” to the new switchboard.¹¹⁸

This extensive use of reinforced concrete was, of course, unique in Ithaca for a commercial structure at the time. The contemporary novelty of this construction technique nationally is perhaps evident in that Price & McLanahan designed a similar, though larger, brick-clad, reinforced-concrete building in 1903 for the Jacob Reed’s Sons Store in Philadelphia, Pennsylvania, which has been described as “one of the earliest reinforced concrete buildings not used for a simple industrial purpose.”¹¹⁹

The building, which has only a 25-foot frontage on West State Street, originally contained the local manager’s private office at the front with the public office containing the long-distance booths immediately adjacent; to the south of this was a large room (Figure 2-25) containing the chief operator’s desk and the new switchboard capable of accommodating more than 2,000 subscribers, and at the very rear of the building was “a private retiring room for the use of the operators,”¹²⁰ while the functional guts of the building—the wiring to accommodate the incoming and outgoing calls—were in the “Terminal Room” (Figure 2-26) in the partially above-grade basement.

The exterior (Figure 2-24), which survives virtually intact (only the entrance doors have been modernized), is one of Ithaca’s architectural gems. The style was

¹¹⁸ “New Central,” *Ithaca Daily Journal*, 16 August 1902, page 3. Abt, *Ithaca*, 1926, page 125, incorrectly states the year to have been 1901.

¹¹⁹ Edward Teitelman and Richard W. Longstreth, *Architecture in Philadelphia: A Guide* (Cambridge, Mass.: The MIT Press), 1974, page 85.

¹²⁰ “New Central,” *Ithaca Daily Journal*, 16 August 1902, page 3.



2-25. Bell telephone exchange building, Ithaca (1901-02), interior view of operating room (*Ithaca Daily Journal*, 18 August 1902).



2-26. Bell telephone exchange building, Ithaca (1901-02), interior view of terminal room (*Ithaca Daily Journal*, 18 August 1902).

called Colonial in 1902,¹²¹ but if any stylistic designation is applicable, it is surely the Neoclassical Revival. The street facade is a finely balanced, asymmetrical composition set against a simple expanse of light brown Roman brick. The entrance (Figure A-64), at the far left side, is elegantly enframed by a portico of two Ionic columns resting on high plain plinths and supporting a simple entablature. On the right side is a recessed, shallow bay window with stained-glass transoms; the mullions are ornamented with superimposed colonnettes of the same Ionic order as the portico. Terminating the facade is a series of brick pilasters with delicately molded brick panels in between; the pilasters support a full entablature with a projecting cornice resting on carved modillions. The overall effect is one of noble simplicity, if not calm grandeur: A quality highly praised by Johann Winckelmann,¹²² the leading proselytizer of eighteenth-century Neoclassicism.

More prosaically, the use of free-standing columns to support the portico and enframe the entrance, rather than the use of pilasters or engaged columns, is distinctly Neoclassical in inspiration as opposed to Vivian & Gibb's Renaissance-inspired West Block of nearly a decade previous. This free-standing portico is in fact the only local employment of this gracious architectural device in a commercial structure not catering to the general public. This would suggest that the portico exists more to reveal Vivian's architectural intent than to shelter users of the building from inclement weather. With the exception of the Lyceum Theater of 1893-94, whose awkward portico appeared tacked onto the narrow South Cayuga Street facade (see Figure 2-10, the Lyceum Theater is to the immediate right of the Lyceum Block) by Leon Lempert & Son, and the renovation of 1897-98 of the Ithaca Hotel,

¹²¹ "Bell Telephone Co. Moved To Its New Building," *Ithaca Daily Journal*, 16 August 1902, page 8 (paid advertisement).

¹²² Hugh Honour, *Neo-Classicism* (New York, N. Y.: Penguin Books), 1968, page 61.



2-27. New York & Pennsylvania Telephone & Telegraph Company central telephone exchange building, Geneva, New York (1909), north facade (Author, 1981).

whose slightly better proportioned portico by Vivian & Gibb was tacked onto A. B. Dale's building of 1871-72 (Figure A-35), a free-standing portico had not appeared on any commercial structure in Ithaca since the Neoclassically-inspired Greek Revival. The simple, unembellished cubes that the columns rest upon are a subtle counterpoint to the enriched Ionic capitals and the pressed brick moldings, totally in keeping with the spirit of Neoclassicism.

In many respects, this building was Vivian's finest commercial success. It was featured prominently in the full-page advertisement by the Bell telephone company to announce its improved service, including one photograph of the exterior and two of the interiors.¹²³ When the Bell telephone company invited the general public to inspect its new quarters on 30 December 1902, the response was phenomenal:

About a thousand more persons than could be easily handled turned out yesterday to attend the opening of the Bell Telephone Company's new central exchange building in West State street. The afternoon crowd consisted of only a few more than 300 and there was no difficulty in displaying the operations of the multiple switch board.¹²⁴

In addition, the New York & Pennsylvania Telephone & Telegraph Company announced that their future exchange buildings in Auburn, Cortland and Geneva would also be based upon Vivian's design.¹²⁵ Although the architect for the 1909 telephone exchange building in Geneva (Figure 2-27) has yet to be identified, the

¹²³ "Bell Telephone Co. Moved To Its New Building," *Ithaca Daily Journal*, 16 August 1902, page 8 (paid advertisement).

¹²⁴ "Telephone Exchange," *Ithaca Daily Journal*, 31 December 1902, page 7.

¹²⁵ "Bell Company's Plans," *Ithaca Daily Journal*, 5 January 1903, page 5. The new exchange building in Auburn was built in 1902-02 ("Bell Company's Plans," *Ithaca Daily Journal*, 5 January 1903, page 5), and the one in Cortland was opened on 23 June 1905 (*Cortland Chronicles* (Cortland, N. Y.: The Cortland County Historical Society), 1957, Volume I, page 278), which is located at 24 Central Avenue (originally 24 Railroad Street).



2-28. C. L. Vivian, Deacon Day building, Ithaca, New York (1902-03; destroyed), west facade (courtesy, DeWitt Historical Society [now The History Center], #G20.43, undated).

design, with its narrow and deep orientation, its main entrance on the far left and a large tripartite window on the right, was obviously based on the earlier building in Ithaca.

With the alterations to the Deacon Day building (Figure 2-28) at 109-111 North Aurora Street, designed in 1902, Vivian returned to the compositional *parti* of the Burdick building. Here, the demarcations between the three basic vertical units of the new stone and Roman brick facade were more strongly emphasized, and the three-story middle unit was characterized by a rather fussy combination of two of Vivian's favorite architectural devices: the bay window (here confined to the depth of the new facade) and the Palladian window. The street-level storefronts were each distinguished by an elegant semi-elliptical display window whose sweeping curves of clear glass managed to elude the usual storefront modernizations until 3 January 1968, when the entire building was consumed by fire.¹²⁶ At either end of the street-level base unit was a rare, and perhaps the only, instance of Vivian's use of rusticated Ionic columns.

Except for the Renwick Hotel (the general appearance of which resemble a large plain house; see Figure A-87), and the project for the Cornell Incubator Manufacturing Company (to be discussed later in this chapter), Vivian's commercial works for the next six years consisted of renovations within existing buildings. Of these, the most important was doubtless that for the relocation of the *Ithaca Daily Journal* from its former quarters in the old Journal Block on South Tioga Street to its present location at 123-125 West State Street in the former Titus Block, now renamed the Journal Block. The importance of the commission was not in terms of

¹²⁶ Robinson, *Ithaca Fire Department*, 1977, page 48. A photograph (#020.3) in the DeWitt Historical Society's collections, apparently taken in the late 1950s or early 1960s, shows the entire street facade still intact.

its design, since Vivian altered A. B. Dale's structure hardly at all (Figure 2-29) and the interiors were rather unassuming (Figure 2-30), but in clearly revealing the close relationship that existed between Vivian and the publishers of the newspaper, Priest & Benjamin. Without this relationship, much that is now known about Vivian would undoubtedly be lost forever.

In 1908, with the design of the Isaac LaBarr building (Figure A-93) at 501 North Tioga Street, Vivian retained the double set of bay windows at the principal face on North Tioga Street but reduced the number of vertical divisions to two, doing away with the troublesome attic of the Burdick and Deacon Day buildings and recalling somewhat the Ithaca Trust Company design. The interiors of the apartments are noted for their remarkable spaciousness.¹²⁷ As the exterior has been resurfaced with cement-asbestos siding, the interiors are the most noteworthy aspect of the building in its present condition.

In 1909, Charles H. Blood and Edward N. Jackson decided to make some improvements to their business block at 208-210 East State Street. The impetus for this decision seemed to have been the plans initiated by John P. Chacona, a well-known confectioner and fruiter, to install a restaurant, patterned after the Child's restaurant chain, at the 208 East State Street storefront. Chacona had originally gone to A. B. Wood with this commission, and which Vivian inherited after the unexpectedly early death of Wood on 9 April 1909; however, Chacona was apparently responsible for much of the design of his new restaurant, irrespective of the architect involved.

¹²⁷ Conversation with Mr. and Mrs. Vincent J. Mulcahy on 28 June 1981.



2-29. C. L. Vivian, Titus Block alterations for *Ithaca Daily Journal*, Ithaca, New York (1905; destroyed), exterior view from the northeast (courtesy, DeWitt Historical Society [now The History Center], #N7.243, ca. 1906).



2-30. Titus Block alterations for *Ithaca Daily Journal*, Ithaca, New York (1905; destroyed), interior view (courtesy, DeWitt Historical Society [now The History Center], #H15.101, 1907).

At first, Blood and Jackson intended to install only new street-level storefronts and to renovate the interiors. Later, they reconsidered their plans and decided to replace the entire front of the building with the present pressed brick and stone facade. This later decision was perhaps motivated by Jackson's own decision to locate his legal offices on the second floor of the remodeled building.¹²⁸

The design of the building face (Figure 2-31) is among Vivian's simplest and finest. A row of five pilasters, executed in orange pressed brick with stone egg-and-dart capitals, supports a severe classical entablature. Between the pilasters, the plain spandrels are relieved by carved keystones and brick voussoirs. Although the face does not immediately recall Greek Revival precedents, the use of rectangular vent openings in the building frieze does suggest the "national phase" of Neoclassical architecture in the United States,¹²⁹ particularly since egg-and-dart capitals also occurred in Greek Revival designs, like the old Chemung County Courthouse at Elmira that stands adjacent to the present 1862 edifice by Horatio Nelson White.

During the summer of 1909, the usually quiet village of Interlaken, New York, had a stir almost as exciting as the construction of its new Lehigh Valley Railroad depot in 1904. Then, as part of the railroad's promotional campaign to encourage tourism at the summer resorts of the Finger Lakes region, the rather quaint-sounding name of Farmer was replaced with the Swiss-inspired Interlaken, a

¹²⁸ Curiously, Jackson lived in the house at 128 Hudson Street, which could easily be one of Vivian's works.

¹²⁹ As defined in William H. Pierson, Jr., *American Buildings and Their Architects: The Colonial and Neo-Classical Styles* (Garden City, N. Y.: Anchor Press/Doubleday & Company, Inc.), 1970, page 214, and more commonly known as the Greek Revival.



2-31. C. L. Vivian, Blood-Jackson Block, Ithaca, New York (1909), exterior view from the southwest (Author, 1981).

name suggested by one Miss Georgia M. Wheeler.¹³⁰ The name of Interlaken, though not the railroad that created it, has stuck.

The excitement of 1909 was over the possibility of the creation of a new private or state bank in the village; however, the village's original private bank, the Banking House of O. G. and D. C. Wheeler, was merely moving to upgrade dramatically its own facilities after James K. Wheeler of Trumansburg acquired control of the bank. The bank had been founded in 1860 by James C. Knight and was continued by Knight's son-in-law, Oscar G. Wheeler; in 1873, the bank was established as the Banking O. G. and D. C. Wheeler with the addition of Oscar's brother, D. C. Wheeler; the firm became the Wheeler National Bank in 1927;¹³¹ and it was acquired by the First National Bank of Waterloo in 1962.¹³² J. K. Wheeler, who was probably related to the Wheelers of Interlaken, and his cousin Levi J. Wheeler, Jr., also of Trumansburg, were described in Interlaken as "very wealthy men who have a bank in Trumansburg and one or two in Western states."¹³³ Actually, they had two banks between themselves in Trumansburg rather than just one, while the number of banks they owned elsewhere is not known. J. K. Wheeler had organized in 1904 the State Bank of Trumansburg, which received its state charter on 10 March

¹³⁰ Wheeler A. Bassett, "Interlaken," *A Sesqui-Centennial Souvenir describing One Hundred and Fifty Years of Progress* (Auburn, N. Y.: Harry R. Melone), 1929, page 210.

¹³¹ Bassett, "Interlaken," *Sesqui-Centennial Souvenir*, 1929, page 210.

¹³² Marjorie Hermanson, "Building-Structure Inventory Form: First National Bank of Waterloo-Interlaken Branch." May 1979.

¹³³ "Interlaken," *Ithaca Daily Journal*, 23 April 1919, page 9. In this regard, a most curious pencil notation occurs on an autograph drawing by Louis H. Sullivan of the Broadway elevation for the Farmers' & Merchants' Union Bank at Columbus, Wisconsin, dated 15 February 1919: "This is the original sketch made by Mr. Sullivan at the home of J. R. Wheeler to convince him of the desirability of the Sullivanesque" (Brian A. Spencer, editor, *The Prairie School Tradition* (New York, N. Y.: Whitney Library of Design), 1979, page 45). Whether this J. R. Wheeler was related to the Wheelers of New York state is not known.

1905.¹³⁴ At the same time, L. J. Wheeler, Jr., reorganized his father's banking firm, L. J. Wheeler & Company, as the First National Bank of Trumansburg, which received its national charter on 12 January 1905.¹³⁵

The Banking House of O. G. and D. C. Wheeler bought the William E. Peterson property at 8391 Main Street and commissioned Vivian to design a new bank building. The building, which was constructed by the Ithaca Construction Company in 1910-11, features the use of terra-cotta tile masonry with an exterior coating of gray stucco for the two-story superstructure and a reinforced-concrete basement; however, the original plans were for an entirely reinforced-concrete structure.¹³⁶ Miller apparently pioneered the use of this construction technique locally with the design of his Greycourt apartment building of 1909 at 110 Eddy Street.¹³⁷ Although Miller became quite fond of this construction technique and used it with a number of designs, Vivian seemed to have used it only occasionally at best, such as the Ithaca City barn (1924; destroyed) although the stucco on the barn

¹³⁴ "Charter for Bank," *Ithaca Daily Journal*, 10 March 1905, page 5. This bank was located in the Cully Block at Trumansburg, and Vivian was probably responsible for the renovation of the interior for the bank's new quarters; besides J. K. Wheeler, the incorporators and directors of this state bank included William P. Biggs and Isaac Holton, both were clients, or soon-to-be clients, of Vivian. For a description of the proposed renovation, see "Trumansburg," *Ithaca Daily Journal*, 5 November 1904, page 7.

¹³⁵ "Trumansburg," *Ithaca Daily Journal*, 12 January 1905, page 5.

¹³⁶ For descriptions of the construction techniques, see "Interlaken," *Ithaca Daily Journal*, 15 October 1910, page 9, and "Interlaken," *Ithaca Daily Journal*, 29 May 1911, page 9. The map for the block on which the bank building was built as published in *Interlaken, Seneca County, New York* (New York, N. Y.: Sanborn Map Company), December 1910, sheet 3, notes that the building was to be of concrete construction as shown on available plans, suggesting that the change in construction materials for the superstructure occurred after construction had begun, and likely made as a cost-saving measure.

¹³⁷ The earlier Wilder D. Bancroft carriage house (1907) by Gibb & Waltz at 320 University Avenue in Ithaca utilized concrete block rather than terra-cotta tile masonry as the carriage house was described as a "handsome stucco-covered concrete barn and garage" in "Bancroft Garage Damaged By Fire; Building Saved," *Ithaca Daily Journal*, 22 January 1914, page 6.

was never installed. The stucco is now hidden under a lush growth of ivy on the north side of the building and a layer of green vinyl siding elsewhere; the latter helps to highlight the underlying structure of Vivian's design more than the original monotone of stucco and concrete.

The building (Figure 2-32) is one of Vivian's few free-standing commercial structures. Though located in the heart of Interlaken's business district, its design betrays its origins in a denser urban context: The principal street facade is carried back along either side only one bay leaving the rest of the exterior essentially of undifferentiated stucco. The street facade is divided into three bays with two colossal engaged Ionic columns on either side of the center bay with colossal Ionic pilasters at either end of the facade. The pilasters and engaged columns rest on very plain pedestals and support a full entablature enriched with egg-and-dart moldings under the projecting cornice. Elegant Adamesque wreaths ornament the frieze over each of the pilasters and engaged columns. Originally, each bay contained a large round-arched opening (the two end openings along the street facade each contained entrances with the center opening containing only a window) at the first story and smaller arched openings at the second story containing a window with a semi-circular transom.¹³⁸ The arched openings are accentuated by simple wide moldings with a keystone motif that ornaments the range of second-story windows.

The use of Adamesque wreaths in the design suggests an affinity with the "traditional phase" of American Neoclassical architecture,¹³⁹ even though the

¹³⁸ A photograph of the Wheeler bank building showing the original 1909-10 structure and its 1916 addition was published in Bassett, "Interlaken," *Sesqui-Centennial Souvenir*, 1929, page 211. The southern entrance was likely the entrance to the bank's quarters, while the northern entrance was likely the entrance to the second-story offices.

¹³⁹ As defined in Pierson, *Colonial and Neo-Classical Styles*, 1970, pages 211-212, and more commonly known as the Federal style.



2-32. C. L. Vivian, Wheeler Bank building, Interlaken, New York (1909-11; altered), exterior view from the northwest (courtesy, Interlaken Historical Society, 1911).

building at first sight does not evoke the image that might be expected with Federal Revival work. In relation to Vivian's career, the term "traditional" is appropriate not only in regard to this particular design, but also to most of his works up to this point. Except for his many storefront alterations, where the emphasis upon large display windows and abundant natural light resulted in large plate glass windows and structural supports of iron or steel frankly expressed, Vivian's commercial works derived their inspiration from traditional architecture, primarily from Renaissance and Neoclassical precedents. Even when using essentially modern materials like concrete, steel and terra cotta, the external appearance was cast in the form of traditional load-bearing masonry. With works like the Wheeler bank building or the "Bell" telephone central exchange building, the result was a unified, aesthetically pleasing composition. With works like the Lyceum Block or the Deacon Day building, the resulting juxtaposition of traditional masonry mass hovering over the modern metal-and-glass storefronts represented an unresolved dichotomy of visual expression.

The visual dichotomy must have bothered Vivian, for with his next major commercial commission, the Biggs Company building at Trumansburg, New York, he resolved the dichotomy without resorting to a traditional expression. But before considering this, a short examination of Vivian's industrial works is perhaps in order.

Industrial works

In 1874 the Ithaca Calendar Clock Company had a new complex of substantial brick buildings (Figure 2-33) erected to house its thriving manufactory of clocks on the old Tompkins County Agricultural Society fairgrounds at Dey and

Adams Streets.¹⁴⁰ As with most nineteenth century industrial buildings, there is no record of any involvement by an architect in its design, although the various contractors involved in furnishing and installing the major construction materials were recorded; the contractors were Gideon C. McClune who furnished the stone, Seth Wilcox who furnished the brick, H. D. and W. P. Blakesile who furnished the lumber, Alexander Minturn who installed the masonry, A. Boys who installed the carpentry work, and Platt S. Lyons who installed the piles.¹⁴¹

The earliest known involvements of an architect with an industrial building in Ithaca were that of Alvah B. Wood in 1883 with the rebuilding of the Ithaca Glass Works¹⁴² and that of Alfred B. Dale in 1891 when he designed an addition to the Ithaca Gun Company's plant on Lake Street.¹⁴³ Considering that Dale had become an architect after many years as a master carpenter, his involvement with a building type usually relegated to builders or engineers would not seem surprising, and he may have been involved with earlier industrial work as well. Likewise, Wood, as a principal in the contracting firm of Campbell & Wood, was perhaps as active as a contractor as an architect, if not more so.

¹⁴⁰ Gretchen Sachse, Janet Mora and Gretel Leed, *The Spirit of Enterprise: Nineteenth Century in Tompkins County* (Ithaca, N. Y.: DeWitt Historical Society-Hinckley Foundation Museum), 1977 (exhibition catalogue), page 13. This catalogue features a photograph of the Ithaca Calendar Clock Company complex that is dated ca. 1875 and thus indicating that the original brick walls survived the 12 February 1876 fire.

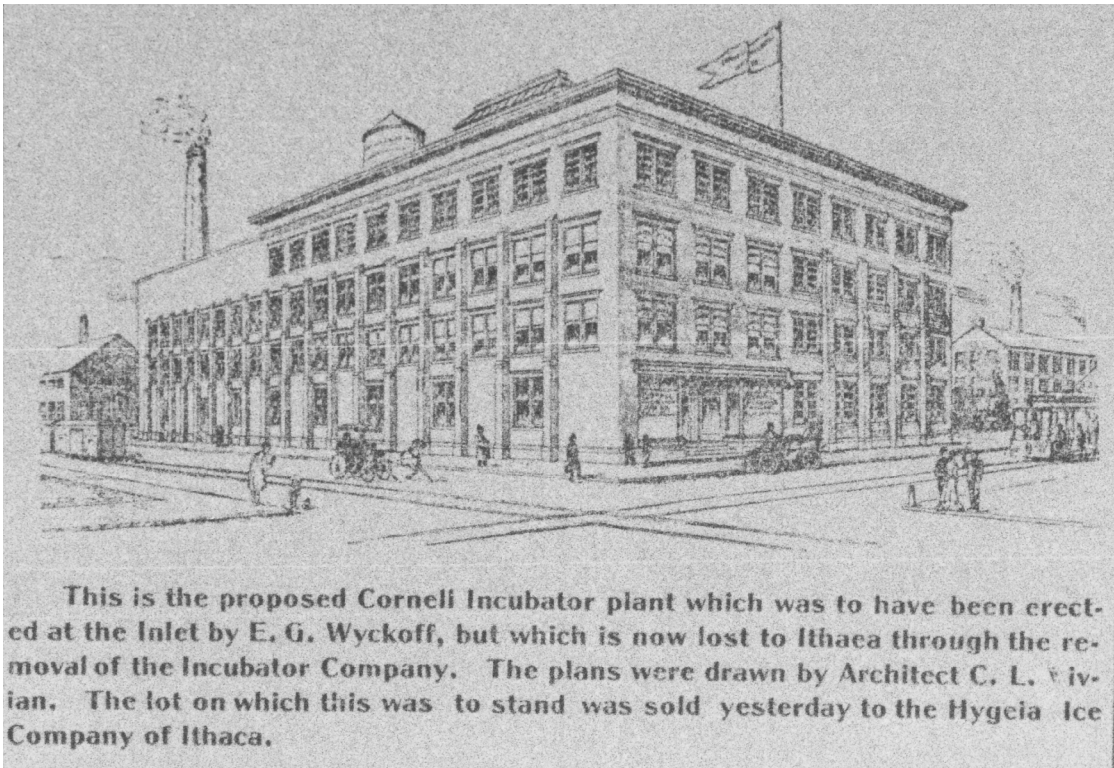
¹⁴¹ *The Ithaca Democrat*, 16 July 1874, page 3.

¹⁴² "Purely Personal," *Ithaca Daily Journal*, 4 May 1891, page 3.

¹⁴³ When the plant of the Ithaca Glass Works was destroyed by fire in 1894, the *Ithaca Daily Journal* indicated that Wood had been involved with its construction; see *Ithaca Daily Journal*, 8 November 1894, page 3. The glass works had been rebuilt in 1883 "as a model of efficiency" according to Sachse, Mora and Leed, *Spirit of Enterprise*, 1977, page 14.



2-33. Platt S. Lyons, Alexander Minturn, and A. Boys (builders), Ithaca Calendar Clock Company plant, Ithaca, New York (1874; rebuilt, 1876), exterior view from the south (Author, 1981).



2-34. C. L. Vivian, Cornell Incubator Manufacturing Company plant, Ithaca, New York (1903-06; project), presentation drawing of the exterior (*Ithaca Daily Journal*, 1 March 1906).

The next known involvement of an architect with an industrial project occurred in 1897 when the Wyckoff brothers, Edward G. and Clarence F., decided to relocate to Ithaca after their father's death in 1895 and brought with them the R. T. Booth Company from New York City. The R. T. Booth Company had been founded in the early 1890s by a former Ithacan who had discovered a formula based on eucalyptus for use in the treatment of diseases of the respiratory system and had obtained financial backing from Captain William O. Wyckoff, father of Edward G. and Clarence F. Wyckoff.¹⁴⁴ After the Wyckoffs had obtained Booth's interest in the firm, they obtained space in the building that formerly stood at 317-319 East Seneca Street and commissioned Vivian & Gibb to furnish plans for the renovation of the building to accommodate the manufactory, which was accomplished before the year 1897 was out.

Among the many interests of Edward G. Wyckoff was the avocation of poultry breeding. As an extension of this avocation, he founded the Cornell Incubator Manufacturing Company in 1900.¹⁴⁵ By 1903 the firm was doing sufficiently well for Wyckoff to begin planning an expansion of the company's manufacturing capability and commissioned Vivian to design an all-new factory building with sales and administrative offices. As late as September 1905, the new factory seemed assured of being built as Wyckoff was reported to be giving his final review of Vivian's plans, and the land, on which the plant was to be built, was officially sold to the Cornell Incubator Manufacturing Company by the Wyckoffs. But in February 1906, Wyckoff unexpectedly announced his intention to relocate the firm to some unspecified city and cited the inflationary increases in the cost of

¹⁴⁴ Abt, *Ithaca*, 1926, pages 158-159.

¹⁴⁵ "To Make Incubators," *Ithaca Daily Journal*, 14 December 1900, page 3.

construction locally for abandoning the proposed new building.¹⁴⁶ Shortly thereafter, the factory site was sold to the Hygeia Ice Company, and Vivian's design was destined to remain on paper only.

Unlike most of Vivian's unexecuted projects, the design of the Cornell Incubator Manufacturing plant has survived in graphic form. The Ithaca Daily Journal became so alarmed over the possible prospect of losing the manufactory after losing its new plant, in addition to the exodus from Ithaca by the R. T. Booth Company and the C. F. Wyckoff Advertising Agency in 1906, that it began an aggressive campaign to retain the incubator manufactory. The opening salvo of this campaign was the publication of a perspective of Vivian's design (Figure 2-34) with the following caption:

This is the proposed Cornell Incubator plant which was to be erected at the Inlet by E. G. Wyckoff, but which is now lost to Ithaca through removal of the Incubator Company. The plans were drawn by Architect C. L. Vivian. The lot on which this was to stand was sold yesterday to the Hygeia Ice Company of Ithaca.¹⁴⁷

A petition drive was soon underway to convince Wyckoff to keep the company in Ithaca,¹⁴⁸ which was partially successful in that the company remained in Ithaca with a new addition to the existing plant, designed by John M. Wilgus.¹⁴⁹ At least until 1909, when it was sold to a Buffalo, New York, concern.¹⁵⁰

¹⁴⁶ "Ithaca to Lose Another Industry," *Ithaca Daily Journal*, 26 February 1906, page 3.

¹⁴⁷ *Ithaca Daily Journal*, 1 March 1906, page 5.

¹⁴⁸ "Ithacans Desire Factory To Stay," *Ithaca Daily Journal*, 17 March 1906, page 3.

¹⁴⁹ *Ithaca Daily Journal*, 11 June 1906, page 3. The addition was built by William L. Jenks.

¹⁵⁰ Abt, *Ithaca*, 1926, page 159.

As actual plans have not survived, the most complete description of the proposed factory is one published by the newspaper:

The main building will occupy a space of 100 feet frontage on State street and will extend 76 feet to the rear. In connection with the main building there will be a storehouse of equal height [sic] and 100 feet by 64 feet.

The building will stand between the Lehigh Valley tracks and the Lackawanna tracks opposite the Pierce Coal Company's yards. The building will be equipped with all the latest improvements in the factory building. There are some features in the plans which will make this factory the most unique one in this section of the State but they are for the present withheld from the public.

The first floor will contain the show rooms and machine shop. On the second floor will be the main offices, the president's office, attorney's office, advertising room and factory. On the third and fourth floors will be the finishing and assembling rooms.¹⁵¹

The design was a straight-forward response to the building program. The exposed pilasters create a pleasant rhythm along the surface of the exterior that is enhanced by their termination at the level of the fourth floor, with the importance of the manufactory being expressed by the corbelled cornice crowning the west end of the building. While the design may not have been as innovative as the George N. Pierce plant of 1906 at Buffalo, New York, which had been designed by Albert Kahn of Detroit, Michigan, and Lockwood, Greene & Company of Boston, Massachusetts,¹⁵² it does compare favorably with Kahn's other works in the 1900s, like the Packard Motor Car Company Plant No. 10 of 1905.¹⁵³ This is especially true

¹⁵¹ "Plans For Large Incubator Plant," *Ithaca Daily Journal*, 4 March 1905, page 6.

¹⁵² Grant Hildebrand, *Designing for Industry: The Architecture of Albert Kahn* (Cambridge, Mass.: The MIT Press), 1974, pages 34-44.

¹⁵³ Hildebrand, *Designing for Industry*, 1974, pages 28-34.

since Vivian's multi-story design would have accommodated the company's method of manufacturing incubators:

We begin on the first floor. Here the lumber enters in the rough. It is dressed, grooved, tongued and patterned by machinery especially designed for each portion of the work, material for 100 machines being prepared at one time. This material after passing through various machines is sent by an elevator to the third floor where the parts are assembled. On this floor is a complete shop for building the metal parts of the incubators and brooders, the metal being employed being galvanized iron and tin. The process of putting them together completed, the machines go to the fourth floor for painting and finishing. They are then sent down to the second floor where they are prepared for shipment.¹⁵⁴

Despite the disappointing results with the Cornell Incubator plant, the publicity related to the proposed design was not without its benefits. In 1909, the Stanford-Crowell Company, which owned the Ithaca Sign Works, decided to enlarge the old Ithaca Organ Company plant at 1001 West State Street, which the sign works had occupied since 1897 when it had relocated from its earlier quarters at 317-319 East Seneca Street.¹⁵⁵ Vivian was chosen as the architect for this 9,600 square-foot addition, and Driscoll Brothers & Company was awarded the construction contract.

As with most additions by Vivian, the new work is of the same Italianate style as the original *ca.* 1877 building (Figure 2-35). The addition so resembles the original building that only the substitution of concrete for stone at the foundations and the discontinuance of the polychrome work in the brick walls are all that differentiates the old from the new along the north facade. This addition allowed

¹⁵⁴ Edward G. Wyckoff, as quoted in "Artificial Hens Made In Ithaca," *Ithaca Daily Journal*, 29 January 1903, page 3.

¹⁵⁵ "Hyomei Factory," *Ithaca Daily Journal*, 3 November 1897, page 6.



2-35. C. L. Vivian, addition to Ithaca Sign Works, Ithaca, New York (1909), exterior view from the northeast (Author, 1981).

the Ithaca Sign Works to continue to grow so that in 1926 it was second only to the Morse industries on South Hill in size among local industrial enterprises.¹⁵⁶

Although industrial works never became a significant part of Vivian's career, it did reveal a willingness by Vivian during the height of his career to resolve in a straight-forward manner one of the most modern of architectural problems.

Late works

On 6 January 1896, the building housing the Biggs hardware store in Trumansburg was destroyed by fire.¹⁵⁷ Instead of rebuilding, the firm relocated to nearby commercial space and resumed business as usual until 1907.¹⁵⁸ On 9 October 1907, the firm experienced a second fire,¹⁵⁹ and William P. Biggs decided to build at 9 West Main Street, the site of the 1896 fire. For his architect, Biggs chose Vivian, an architect with a long experience in fire-resistant construction techniques. The preliminary design for the new building was completed in 1908, but construction did not begin until November 1910, and then had to be suspended until 1911 due to frost interfering with the placement of the reinforced concrete foundations. When construction resumed in October 1911, it proceeded with a vengeance; with the building being sufficiently completed by 9 February 1912 to

¹⁵⁶ Abt, *Ithaca*, 1926, page 158.

¹⁵⁷ "Fire's Bad Work," *Ithaca Daily Journal*, 6 January 1896, page 3.

¹⁵⁸ Carol Goldstein and Tania Werbizky, "Building-Structure Inventory Form: Biggs' (former department store)," Spring 1977. Curiously, Vivian was in Trumansburg during the relocation of the store to its new quarters; see "Trumansburg," *Ithaca Daily Journal*, 10 September 1897, page 3, and "Trumansburg," *Ithaca Daily Journal*, 25 September 1897, page 6.

¹⁵⁹ Lydia Sears, *A History of Trumansburg, New York, 1792-1967* (Trumansburg, N. Y.: privately published), 1968, page 95.

hold the Trumansburg Business Men's Association annual banquet at which the businessmen were promised a new railroad depot by the Lehigh Valley.¹⁶⁰ The Biggs Company was able to occupy the building two months later and open for business.¹⁶¹

The Biggs hardware store was founded in 1885 by David S. Biggs and was incorporated in 1900 as the Biggs Company by William P. Biggs (1865?-1947), the son of D. S. Biggs. In the 1900s, the Biggs Company became the first automobile agency in Tompkins County, selling Buicks at first and later Chevrolets.¹⁶² By the end of the decade, the firm had added wallpaper and house decorations.¹⁶³ After a European trip in 1926 by Mr. and Mrs. Biggs, the firm began offering imported European goods, like English china and Czechoslovakian glassware, and eventually recorded sales to customers in the 48 contiguous states.¹⁶⁴ By the time of the death W. P. Biggs on 12 June 1947,¹⁶⁵ the firm was doubtless the most important business enterprise in the village. As a sign of respect for W. P. Biggs by the local business community, all stores in Trumansburg closed from 5:30 to 6:30 p.m. on 14 June 1947 during the funeral services for Biggs.¹⁶⁶

¹⁶⁰ "Trumansburg Gets New Lehigh Depot," *Ithaca Daily Journal*, 10 February 1912, page 3.

¹⁶¹ "Trumansburg," *Ithaca Daily Journal*, 12 April 1912, page 5.

¹⁶² Sears, *History of Trumansburg*, 1968, page 95.

¹⁶³ As indicated by a ca. 1911 letterhead of the Biggs Company in the possession of Bruce M. Payne, son-in-law of William P. Biggs.

¹⁶⁴ Sears, *History of Trumansburg*, 1968, page 130; Goldstein and Werbizky, "Inventory Form: Biggs'," Spring 1977.

¹⁶⁵ "William P. Biggs, Dies Thursday At His Home," *The Free Press* (Trumansburg), 13 June 1947, page 1. Biggs was 82 years old at the time of death.

¹⁶⁶ "Closing Notice," *The Free Press* (Trumansburg), 13 June 1947, page 1.

Biggs' roots were strongly planted in the village as was evident with his involvement on the committee sponsoring a reunion of former residents of Trumansburg in 1897,¹⁶⁷ his charter membership and later presidency of the Rotary Club, his tenure as president of the board of trustees of the Trumansburg Presbyterian Church, his membership with the Trumansburg Fire Department,¹⁶⁸ as well as with numerous other local organizations. His vision, however, extended far beyond the confines of Trumansburg, having been a member of the first New York State Highway Commission,¹⁶⁹ a member and director of the Fingers Lake Association, a director of the Auburn Theological Seminary, a trustee of the Cornell Library Association at Ithaca, a member of the Board of Visitors of the Craig Colony for epileptics at Sonyea, New York,¹⁷⁰ to mention only a few of the regional and state organizations with which he was active. His continuation of his father's hardware store revealed a sense of tradition that was becoming less common as the nineteenth century merged with the twentieth, while his early acceptance of the automobile revealed a willingness to embrace and promote modern technology.

The Biggs Company building (Figure 2-36), which Vivian spent three years designing, is in many respects his masterpiece among his commercial works. Not only is it a handsome piece of architecture, but in its resolution of the seemingly contradictory ideals of modern expression and traditional decoration, the building

¹⁶⁷ Sears, *History of Trumansburg*, 1968, pages 93-94.

¹⁶⁸ "William P. Biggs, Dies Thursday At His Home," *The Free Press* (Trumansburg), 13 June 1947, page 1.

¹⁶⁹ Carolyn A. Martin, *Trumansburg, New York, Incorporation Centennial, 1872-1972* (Trumansburg, N. Y.: The Trumansburg Centennial Association, Inc.-Trumansburg Free Press), 1972, page 43.

¹⁷⁰ "William P. Biggs, Dies Thursday At His Home," *The Free Press* (Trumansburg), 13 June 1947, page 1.



2-36. C. L. Vivian, The Biggs Company building, Trumansburg, New York (1908-12), exterior view from the northeast (Author, 1980).

captures and encapsulates the character and pretensions of the client, William Pierson Biggs.

The street facade is built of brown brick arranged in a three-bay composition with the first story separated from the upper two stories by a simple entablature. The outer piers are unadorned, while the two inner piers are each adorned with an Attic base and an egg-and-dart capital. Superimposed over the inner piers are Ionic pilasters that, with the end piers, support segmental arches; a simple brick molding over the brick voussoirs accentuates the gentle rhythm of the segmental arches. The building is capped by a simple projecting cornice that terminates into oversized brackets, as does the first-story entablature.

With this continued use of traditional decorative motifs, the design is typical of Vivian's commercial works. What makes this design exceptional is its integration and expression of the structural steel frame with the principal facade. As with Vivian's typical commercial works with the street-level retail space, the first story of the Biggs Company building features large plate glass display windows with tripartite transoms in either of the outer bays; the center bay contains the recessed entrance. The upper stories also utilize similarly large plate glass windows with tripartite transoms, which gives the building a unity of expression equal to the earlier Wheeler bank building. Previous to November 1980, the building face was even more unified with the incorporation of a tripartite transom over the main entrance that has been removed along with its suspended canopy of marbleized glass.¹⁷¹ By maintaining a consistently large scale for the windows, the greater spanning ability of the building's steel beam construction is expressed in the principal facade, which is also emphasized by the narrow depth of the entablature

¹⁷¹ For a description of the building previous to these alterations, see Goldstein and Werbizky, "Inventory Form: Biggs'," Spring 1977.

between the first and second stories as well as by the even narrower spandrel panels between the second and third stories.

Contemporary with the Biggs Company building is Rand Hall at Cornell University, which was designed in 1911 by Gibb & Waltz, the firm of Vivian's former partner, Arthur N. Gibb.¹⁷² This building (Figure 2-37), though larger in size, features a similar structural system with a three-story exterior of brown brick with concrete trim and large areas of industrial-sash windows. The two buildings have many obvious similarities, but their dissimilarities in formal expression are even more remarkable.

Like the Biggs Company building, Rand Hall has a major horizontal line in the form of a continuous entablature dividing the exterior into a major unit two stories in height and a minor unit of one story. In both cases, this dividing line establishes a classical hierarchy for the facades, a formal base at the Biggs Company building and a formal attic at Rand Hall. In the case of the Biggs Company building, this horizontal division also expresses the functional change between the retail storefronts of the first story and the apartments of the upper two stories.¹⁷³ While with Rand Hall the horizontal division is simply a formal device as the bulk of the building originally housed undifferentiated shop space.

As previously mentioned, the entrance to the Biggs Company building was integrated into the composition of the street facade with a suspended canopy projecting over the sidewalk to mark its occurrence. The entrance to Rand Hall is a

¹⁷² "Plans For Sibley College," *Cornell Alumni News*, volume XIII, number 24 (22 March 1911), pages 278, 279 and 284; *Cornell Alumni News*, volume XIII, number 40 (August 1911), page 474.

¹⁷³ Although the Biggs Company apparently used the upper two stories for offices and storage, these two floors were designed for apartments like present usage; see *Ithaca Daily Journal*, 17 August 1911, page 3.



2-37. Gibb & Waltz, Rand Hall, Cornell University, Ithaca, New York (1911-12; altered), south facade (Author, 1982).



2-38. Driscoll Brothers & Company (builder), Ithaca Gas & Electric Corporation building, Ithaca, New York (1916), exterior view from the southwest at night (courtesy, DeWitt Historical Society [now The History Center], #N7.34, *ca.* 1917).

barrel-vaulted recess inserted into the south facade with little done to integrate it with the rest of facade, beyond cladding the walls and vault of the recess in the same brickwork. The latticework of muntins in the lunette over the entrance doors re-emphasizes the Second Renaissance Revival origins of the design.

The differences in the handling of the spandrels are perhaps even more telling. At the Biggs Company building, the spandrel panels between the second and third stories are extremely narrow, which is reflective of the lesser depth needed to span the space between the building piers as compared to masonry vaulting, and are differentiated in material from the brick piers; the material is probably wood. At Rand Hall, the spandrel panels between the first and second stories are much wider than the depth of the floor construction, extending above the floor level and creating a short wall upon which the industrial metal-sash windows sit, and the panels are constructed of the same brick as the exterior piers, giving the impression of a traditional masonry wall.

In sum, Rand Hall is essentially a traditional building modified to accommodate modern needs, while the Biggs Company building is a modern building incorporating traditional ornament.

At the same time that Vivian was preparing to invite bids for the completion of the Biggs Company building in 1911, plans for alterations to the wooden building at South Cayuga and East Green Streets for the use of the Ithaca Gas Light Company and the Ithaca Electric Light & Power Company were announced. This building had been erected by the Treman Brothers as a machine shop, probably in 1850 when their foundry on the site of the Jamieson & McKinney Block had been built by William L. Carpenter.¹⁷⁴ The proposed alterations by Vivian would have

¹⁷⁴ "City Chat," *Ithaca Daily Journal*, 18 March 1898, page 3.

transformed the mid-nineteenth century industrial survivor into a high-style “Colonial” commercial building. These alterations were never executed, which would make this commission even more disappointing for Vivian’s career than the loss of the Cornell Incubator Manufacturing Company plant.

When preparations to commence with construction were begun, a new structure was contemplated with Vivian’s involvement. During 1915, the J. G. White Company of New York City had received permission from the New York State Public Service Commission to merge the Ithaca Gas Light Company and the Ithaca Electric Light & Power Company to form the Ithaca Gas & Electric Corporation, initially with a capitalization of \$350,000 that was later raised to \$1,000,000.¹⁷⁵ The new corporation proceeded to use this additional capital to acquire a number of smaller private utilities in mid-state New York, like the Homer & Cortland Gas Light Company, the Oneonta Light & Power Company, and the Norwich Gas & Electric Company.¹⁷⁶ Also, in early 1916 the corporation gave Driscoll Brothers & Company a contract to design and build a two-story-plus-basement structure (Figure 2-38) to house their local offices at the corner of South Cayuga and East Green Street; after construction was begun, the corporation added a third story to house a hall for the exclusive use of the City Federation of Women’s Clubs, which was variously referred

¹⁷⁵ “Gas And Light Companies Merger Approved,” *The Ithaca Journal*, 5 April 1915, page 2; “Ithaca Gas Light Co. To Increase Capital?,” *The Ithaca Journal*, 26 November 1915, page 7; “Light Corporation To Increase Capital Stock To Million,” *The Ithaca Journal*, 30 November 1915, page 3.

¹⁷⁶ “White Co. To Buy Cortland Light Plant,” *The Ithaca Journal*, 1 September 1916, page 5; “Light Co. Will Take Over Oneonta Concern,” *The Ithaca Journal*, 12 September 1916, page 5; “Light Co. To Issue \$67,000 In Stock,” *The Ithaca Journal*, 22 September 1916, page 5; “Light Companies Submits Plan to P.S. Board,” *The Ithaca Journal*, 19 October 1916, page 2; “Light Co. Merger Can Buy Up Nearby Concerns,” *The Ithaca Journal*, 3 November 1916, page 7; “Light Co. Would Issue \$576,000 Common Stock,” *The Ithaca Journal*, 20 November 1916, page 2.

to as Federation Hall or the Gas & Electric Hall.¹⁷⁷ Remarkably, the building was completed in less than eight months. The clear distinction that Driscoll Brothers & Company made between vertical load-bearing piers, clad with red tapestry brick on the exterior with a simplified Roman Doric capital and base of Onondaga Litholite, and the spandrel panels at each floor level suggests an affinity with Vivian's earlier building for the Biggs Company despite the difference in structural materials. Given the earlier design by Driscoll Brothers & Company for the Ithaca Realty Company building of 1912 at 200-210 North Tioga Street,¹⁷⁸ one might expect a similar Neoclassical tendency in design matters as Vivian. This was not so, as in 1917 Driscoll Brothers & Company completed the Strand Theater (Figure 2-39) at 310

¹⁷⁷ "Plan New Building For Gas & Light Co.," *The Ithaca Journal*, 30 March 1916, page 7; "Ithaca – Building Notes," *The American Contractor*, volume XXXVII, number 24 (17 June 1916), page 71; "Hall For Women's Organizations In Gas Co. Building," *The Ithaca Journal*, 20 June 1916, page 7; "Local Building Enterprises Are Making Progress," *The Ithaca Journal*, 28 October 1916, page 5; "First Reception Held In Women's New Auditorium," *The Ithaca Journal*, 25 November 1916, page 6; *The Ithaca Journal*, 25 November 1916, pages 7-8 (paid advertisements). Trussed Concrete Steel Company of New York City was the concrete subcontractor and likely engineer for this reinforced-concrete structure.

Driscoll Brothers & Company may have also been responsible for the fourth story addition that was built in 1922 at a cost of about \$10,000; see "Gas Companies To Have Main Offices In City," *Ithaca Journal-News*, 13 April 1922, page 5; "Adding New Office Floor [sic] To Gas Company Bldg.," *Ithaca Journal-News*, 2 May 1922, page 2; Mary Donohue, "Building-Structure Inventory Form: Annex to City Hall," June 1979.

¹⁷⁸ *Ithaca Daily Journal*, 20 May 1912, page 6; "Tenants Must Vacate By July 1 The Realty Site," *Ithaca Daily Journal*, 28 May 1912, page 7; "Plans Are Completed," *Ithaca Daily Journal*, 13 June 1912, page 7; "To Raze Landmark To Make Room For Modern Building," *Ithaca Daily Journal*, 6 July 1912, page 3; "Wiring Contract Awarded," *Ithaca Daily Journal*, 13 July 1912, page 6; "Terse City News," *Ithaca Daily Journal*, 7 August 1912, page 7; "Council Grants Realty Company Permit To Tunnel," *Ithaca Daily Journal*, 17 August 1912, page 3; "Scarcity Of Help Serious Problem Of Contractors," *Ithaca Daily Journal*, 7 September 1912, page 3; "Erect New Office On High School Site," *Ithaca Daily Journal*, 9 September 1912, page 3; "Terse City News," *Ithaca Daily Journal*, 18 October 1912, page 10; "Business Block In Tioga Street Big Improvement," *Ithaca Daily Journal*, 18 November 1912, page 7; "Terse City News," *Ithaca Daily Journal*, 18 January 1913, page 7; "Realty Company Now In New Office," *Ithaca Daily Journal*, 29 January 1913, page 3. Driscoll Brothers & Company drew three sets of plans for the Ithaca Realty Company to choose from – the proposal selected was for a one-story retail block that could be expanded vertically if business conditions warranted later expansion.



2-39. Driscoll Brothers & Company (builder), Strand Theater, Ithaca, New York, (1916; destroyed), exterior view from the southwest (Author, 1981).

East State Street, which followed William H. Miller's Ithaca High School of 1912 in its very competent Jacobethan Revival styling.¹⁷⁹

As with many of Vivian's commercial commissions, his last known one was due to the unfortunate ravages of fire.¹⁸⁰ On 22 June 1922, the Opera House Block in Trumansburg, New York, was destroyed by fire. Among the occupants of the destroyed building, which had been built in 1872, was the First National Bank of Trumansburg, which decided to rebuild at its pre-fire location on Main Street. Before reconstruction was commenced, the State Bank of Trumansburg, headed by J.

¹⁷⁹ Niedeck, *Theaters of Ithaca*, 1942, pages 78-80; Lucy Breyer, *National Register of Historic Places – Strand Theater* (Albany, N. Y.: Office of Parks & Recreation, Division of Historic Preservation, State of New York), 27 November 1978. The Strand Theater has been subsequently de-listed and demolished.

Driscoll Brothers & Company was the leading general contracting firm in Ithaca during much of Vivian's career as an architect and the firm was responsible for the construction of the Lyceum Opera House (designed by Leon Lempert & Son), Ithaca Trust Company building (Vivian & Gibb), Central Avenue/Cascadilla Gorge bridge (Henry N. Ogden), Lyceum Block (Vivian & Gibb), Daniel E. Marsh residence (Vivian & Gibb), Edward G. Wyckoff residence (William H. Miller), Lehigh Valley Railroad station (A. B. Wood with John M. Wilgus), Gainey Block (J. M. Wilgus), Sigma Chi chapter house (W. H. Miller), R. G. Allen residence (Clarence A. Martin), New York & Pennsylvania Telephone & Telegraph Company central telephone exchange building (Clinton L. Vivian), Stimson Hall at Cornell University (W. H. Miller), Zabriskie Hall at Wells College (Arthur N. Gibb), John V. Van Pelt residence (J. V. Van Pelt), Neriton Fire Station No. 9 (Gibb & Waltz), South Hill School (C. L. Vivian), Y.M.C.A. Building (Gibb & Waltz), Chi Psi chapter house (Gibb & Waltz), Federal Telephone & Telegraph Company central telephone exchange building (Meade & Hamilton with C. L. Vivian), Ithaca High School (W. H. Miller), and Elks Lodge (Gibb & Waltz), to mention only some of their many construction jobs. Like many general contracting firms, particularly those with a significant residential work, Driscoll Brothers & Company did design some of the buildings that they constructed, as noted above. Perhaps one reason for the high quality of their in-house designwork was the architectural training of at least two of their designers, Edwin H. Hulbert (who worked for W. H. Miller prior to 1892 and later for an architect named Houpt in Scranton, Pennsylvania) and Edgar D. Townsley (who worked for W. H. Miller from roughly 1902 to 1914). Hulbert, in particular, was responsible for the designwork on the R. H. Wool Company bakery in 1914 by Driscoll Brothers & Company; see "Model Building For Wool Bakery Is Already Begun," *The Ithaca Journal*, 4 August 1914, page 6. For a short, and somewhat preliminary history of the firm, see Lucy Ward Schmidt and Carol U. Sisler, "Driscoll Brothers and Company," *Historic Ithaca Newsletter*, Spring 1978.

¹⁸⁰ Sears, *History of Trumansburg*, 1968, page 123.

K. Wheeler, and the First National Bank, headed by his cousin L. J. Wheeler, were merged with the combined bank retaining the name of First National Bank of Trumansburg.¹⁸¹ After the merger, L. J. Wheeler became chairman of the board of directors and J. K. Wheeler became a vice-president with a Mr. C. W. Bower serving as president of the bank.¹⁸² Designwork on the new building was essentially completed in 1923; construction of the building was begun in 1924, and it was opened for banking on 3 April 1925.¹⁸³

Besides being Vivian's last known commercial work, the First National Bank is significant in that it is the only commercial work for which the original drawings are known to exist. The overall shape of the plan and the location of the vaults were determined by the reuse of the foundations of the destroyed Opera House Block. The plan (Figure 2-40) placed the public spaces near the entrance at the south with the main work spaces occupying the center and the rear of the building, while the administrative offices were spread along the eastern wall. The plan was functional and comparable to contemporary work like the Andover Savings Bank at Andover, Massachusetts, by Hutchins & French,¹⁸⁴ the Chevy Chase Savings Bank of 1926-27 at Washington, D. C., by Arthur B. Heaton,¹⁸⁵ or the First National Bank of Walla

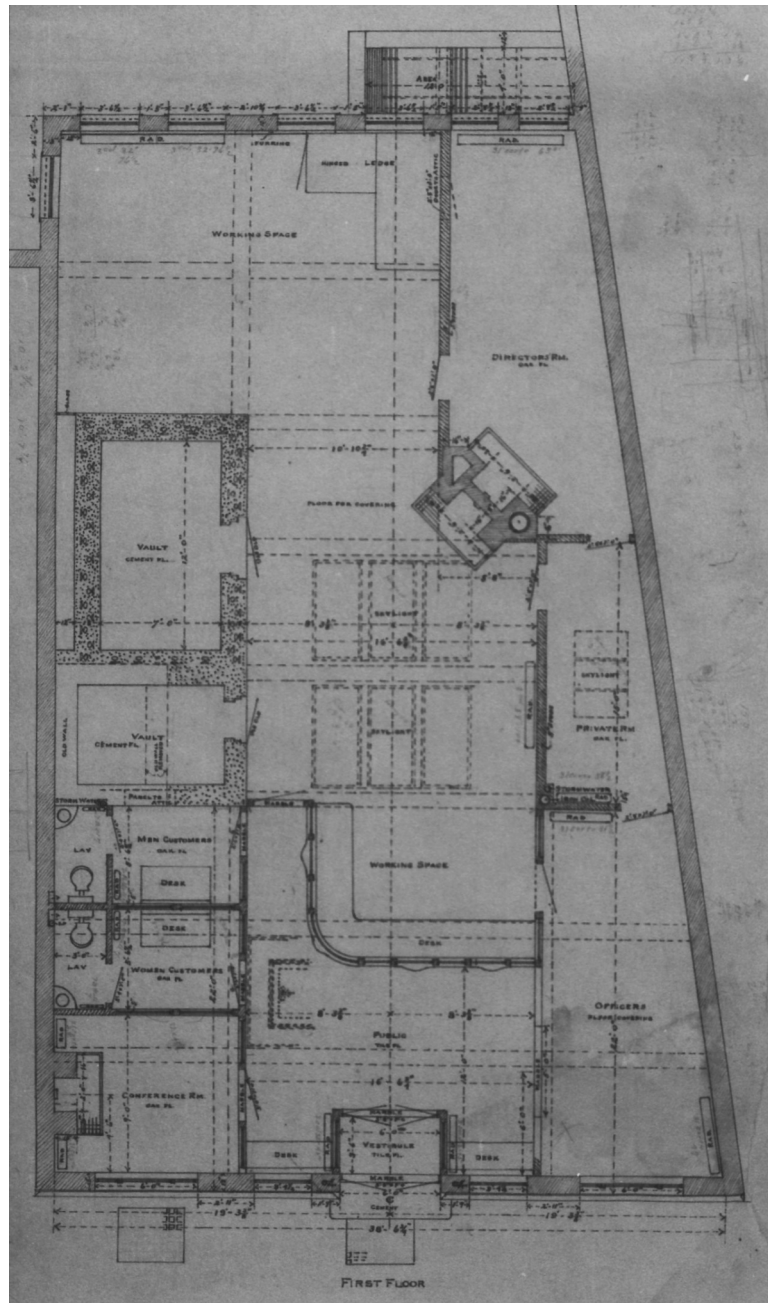
¹⁸¹ Sears, *History of Trumansburg*, 1968, page 125.

¹⁸² *Sesqui-Centennial Souvenir*, 1929, page 263.

¹⁸³ Sears, *History of Trumansburg*, 1968, page 129.

¹⁸⁴ R. W. Sexton, *American Commercial Buildings of Today* (New York, N. Y.: The Architectural Book Publishing Company, Inc.), 1928, page 289.

¹⁸⁵ Sexton, *American Commercial Buildings*, 1928, page 285; Pamela Scott and Antoinette J. Lee, *Buildings of the District of Columbia* (New York, N. Y.: Oxford University Press), 1993, page 378.



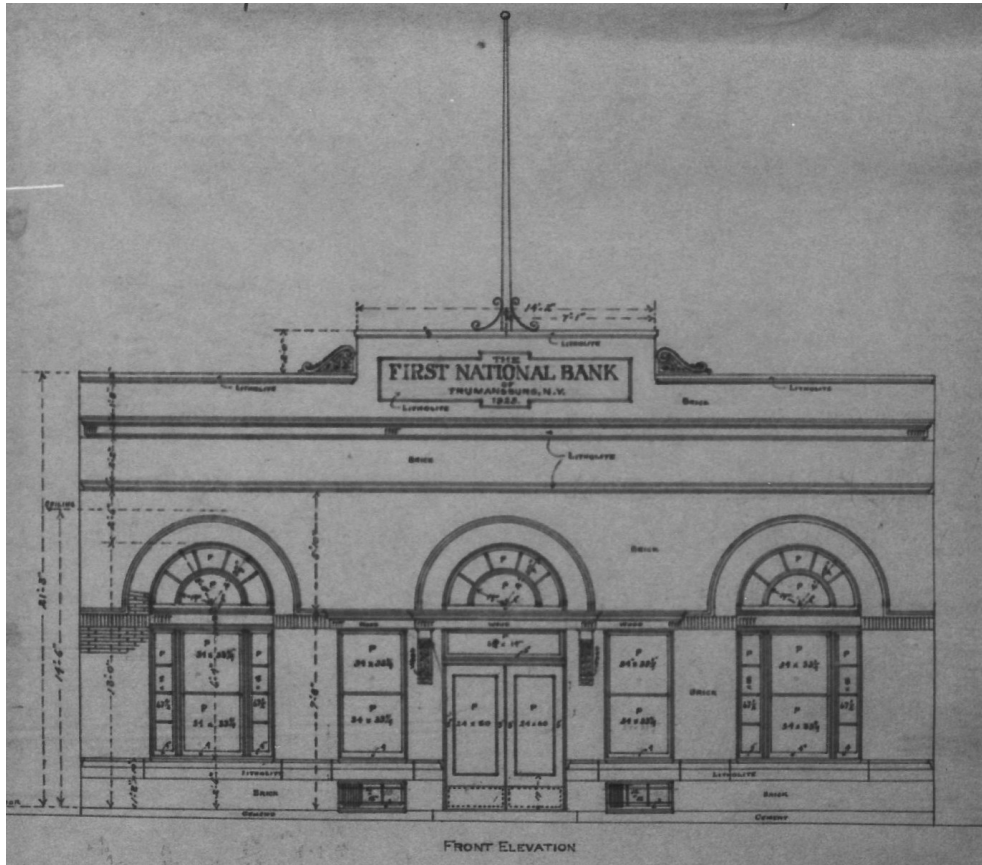
2-40. C. L. Vivian, First National Bank of Trumansburg, Trumansburg, New York (1923-24; altered), main floor plan (courtesy, Cornell University Archives).

Walla, Washington, of 1919-21 by the Beezer Brothers.¹⁸⁶ With an overall ceiling height of 14'-6", it was also rather open and spacious.

The principal (south) elevation (Figure 2-41) was to feature an expanse of brick, some 40'-6" wide and 21'-3" high, which was punctured by three major round-arched openings (each 6'-0" wide) symmetrically disposed and centered in each third of the facade. The other two openings, each containing a double-hung windows with a vertical border of four fixed-sash panes on either side, rested on a 2'-6" high water-table of brick and litholite. The center opening contained the entrance with glazed, paired doors. Two minor openings, each 3'-4" wide and containing a double-hung window, were symmetrically disposed about the entrance and connected to it by a slightly projecting wood cornice that was supported by carved-wood consoles placed between the entrance and the flanking windows. This use of the wood cornice established at the entrance a modified version of one of Vivian's favorite motifs, the Palladian window. Over all this, a string course and cornice of litholite established an entablature-like effect upon which was superimposed a brick parapet with litholite trim; the parapet was given a projecting central block, which was bracketed by enlarged versions of the entrance consoles horizontally placed and was intended to hold a tablet inscribed with the building's name and date as well as supporting a flag-pole finial.

The building as originally constructed corresponds with Vivian's design; however, the bank also had two brick pylons constructed at the street edge of the sidewalk. The pylons consisted of square plinths of brick capped by a litholite

¹⁸⁶ David A. Rash, "Beezer Brothers," in Jeffrey Karl Ochsner, editor, *Shaping Seattle Architecture: A Historical Guide to the Architects* (Seattle, Wash.: University of Washington Press in association with the American Institute of Architects Seattle Chapter and the Seattle Architectural Foundation), 1994, pages 147 and 148.



2-41. First National Bank, Trumansburg (1923-24; altered), south elevation (courtesy, Cornell University Archives).



2-42. First National Bank, Trumansburg (1923-24; altered), south facade (Author, 1980).

molding that created a visual base for the tall brick piers, each capped by a litholite capital, perhaps of the Roman Doric order, and surmounted by litholite globes. The pylons were aligned with the wall spaces between the inner minor rectangular windows and the outer major round-arched windows.¹⁸⁷ By centering the pylons on the main entrance, Vivian and the bank created a remarkably emphatic statement concerning the importance of the bank as part of the Trumansburg community, which continues today.

The building's appearance in 1980 (Figure 2-42) is the result of renovations and alterations completed in 1954 and 1970.¹⁸⁸ The wood cornice now occurs only over the flanking rectangular windows, which diminishes the effect of the Palladian motif while strengthening the arcade effect of the entire facade; the latter effect has been further strengthened by the removal of the entrance to the west side of the building and the continuation of the water-table across the center opening. The litholite string course under the building cornice is also gone from the executed building as is the building tablet, though not the projecting block that once contained it. Whether the flagpole was ever erected is not known. These changes simplify and strengthen the basic design as well as giving it a more modern effect, particularly with its present color scheme of white painted brick with black trim, which reverses the original value pattern of red brick with grey litholite trim.

¹⁸⁷ An undated photograph of the First National Bank building can be found in the photographic collection of the Ulysses Historical Society in Trumansburg, which has posted a copy of the image on its website as part of its "Photo Gallery" page.

¹⁸⁸ Tompkins County Department of Planning staff, "Building-Structure Inventory Form: Tompkins County Trust Co.," 1977. There is no indication as to when the sidewalk pylons were removed; however, it does appear that the width of the sidewalk in front of the bank was reduced at some point, perhaps after World War II.

Summarization

As can be seen, the commercial works for which Vivian or his firm was responsible fall into three relatively distinct stylistic periods. The first period occurred during the partnership with Gibb and featured an essentially Second Renaissance Revival idiom that Vivian & Gibb were unable to resolve in an aesthetically satisfactory manner with the demands of modern commerce, except in the case of the Ithaca Trust Company building, which did not include retail commerce as part of its functional *programme*. The second period occurred after the dissolution of the partnership with Gibb at the end of 1900 and continued through 1910. During this period Vivian designed most of his extant commercial works in an essentially traditional Neoclassical idiom that revealed a marked maturity in the artistic effect of his works, although the Burdick building and the Deacon Day building revealed the same dichotomy evident in the earlier works with Gibb. The third and last period occurred after 1910 and featured a modern interpretation of Neoclassicism.

Although Vivian's late works incorporated a modern expression of construction techniques and his firm pioneered locally the use of modern construction materials like steel and reinforced concrete, he was not especially concerned with expressing this aspect in his designs. Rather, he was more concerned with reconciling his own admiration for "colonial" American architecture¹⁸⁹ with

¹⁸⁹ As with most of his contemporaries, Vivian's definition of American "colonial" architecture seemed to have embraced not only the pre-1776 styles, like the Georgian, but also the post-1776 styles in the Neoclassical idioms. For a discussion of contemporary definitions of "colonial," see the Preface to William Bertolet Rhoads, *The Colonial Revival* (Princeton, N. J.: unpublished Doctor of Philosophy dissertation, Princeton University), 1974.

modern commercial requirements and construction techniques. In his admiration for colonial architecture or in his use of steel and reinforced-concrete construction, Vivian was not unique, but he was able to avoid forcing either aspect into a preconceived objective. This is perhaps best illustrated by one of the few early twentieth-century commercial buildings in Ithaca to be designed by an out-of-town architect, the Federal Telephone & Telegraph central telephone exchange building (Figure 2-43).

By 1911 the Ithaca “Home” Telephone Company was affiliated with the Federal Telephone & Telegraph Company, a competitor of the American Telephone & Telegraph Company. After a fire on 27 May 1911 in the Colonial Building,¹⁹⁰ the Ithaca Telephone Company and the Federal Telephone & Telegraph Company decided that a new “fire-proof” structure should be built, and property was acquired at 214 North Tioga Street. The Federal Telephone & Telegraph Company

¹⁹⁰ “Colonial Building In Ruins After Most Stubborn Fire In Recent History,” *The Ithaca Journal*, 27 May 1911, pages 3 and 9.



2-43. Meade & Hamilton with C. L. Vivian (superintending), Federal Telephone & Telegraph Company central telephone exchange building, Ithaca, New York (1911-12; altered), east facade (courtesy, DeWitt Historical Society [now The History Center], #N3.964, *ca.* 1912).

brought in its own architect, Meade & Hamilton of Cleveland, Ohio,¹⁹¹ to design the building, while the Ithaca Telephone Company retained Vivian, the architect who had designed their original (now destroyed) central telephone exchange facility, to supervise its construction. Like Vivian's own telephone exchange building a decade earlier, the Federal Telephone exchange building is a reinforced-concrete structure with an exterior clad with brick and is stylistically derived from American colonial precedent. Yet the two are hardly similar in appearance, style or intent. Vivian's work reveals a concern for the reinterpretation of the past, while Meade & Hamilton's work reveals a concern for the reiteration of the past.

¹⁹¹ Frank B. Meade (1867-1947) and James M. Hamilton (1873-1941) were best known for their residential designs for wealthy clients like F. E. Drury of Cleveland, Ohio (I. T. Frary, "The Residence of F. E. Drury, Esq., Cleveland, Ohio," *The Architectural Record*, volume XXXVIII, number 6 (December 1915), pages 600-614), John Glass of Highland Park, Illinois (I. T. Frary, "Cravardan: The Residence of John Glass, Esq., Highland Park, Illinois," *The Architectural Record*, volume XL, number 6 (December 1916), pages 516-523), J. O. Eaton of Cleveland ("Residence of J. O. Eaton, Esq., Cleveland, Ohio," *The Architectural Record*, volume LII, number 4 (October 1922), pages 306-307), Warren Bicknell of Cleveland (I. T. Frary, "The Residence of Warren Bicknell, Esq., Cleveland, Ohio," *The Architectural Record*, volume LIII, number 3 (March 1923), pages 202-222; *The Western Architect*, volume XXXV, number 6 (June 1926), plates 81-85), Mr. and Mrs. John P. Weyerhaeuser of Tacoma, Washington ("Tacoma's Weyerhaeuser residence: its various historic significances," *Landmarks*, volume II, number 4 (Winter 1984), pages 9-11), and Mr. and Mrs. Willard M. Clapp of Cleveland (I. T. Frary, "Residence of Mr. and Mrs. Willard M. Clapp of Cleveland, Ohio," *The Architectural Record*, volume LXII, number 4 (October 1927), pages 273-280). Among the firm's better known non-residential works were the Cleveland Country Clubhouse, the Kirtland Country Clubhouse, the Mayfield Country Clubhouse, the Shaker Heights Country Clubhouse, and the Tudor Hotel. The death of J. M. Hamilton occurred on 13 January 1941 at the age of 64 ("James M. Hamilton," *Pencil Points*, volume XXII, number 3 (March 1941), page 86). Shortly after Hamilton's death, Meade retired that marked with finality the end of the thirty-year-old partnership (Henry F. Withey and Elsie Rathburn Withey, *Biographical Dictionary of American Architects (Deceased)* (Los Angeles, Calif.: New Age Publishing Company), 1956, page 415).

CHAPTER 3

PUBLIC PLACES AND INSTITUTIONS

“Whatever the American are proud of – whatever they consider to be peculiarly good, useful, brilliant or characteristic of themselves or their climate – they designate, half in jest, though scarcely half in earnest, as an ‘institution.’ Thus the memory of George Washington – or ‘Saint’ Washington, as he might be called, considering the homage paid to him – is an institution . . . ‘Sweet potatoes’ are an institution; canvas-back ducks are an institution; squash is an institution; and the firemen of New York a great institution.”

– Charles Mackay (1857)¹

When this thesis was first being organized, preparatory to the actual writing, what is now essentially the first half of the present chapter was envisioned as a separate chapter entitled “For The Crews And Other Institutions.” At the time, one member of the special committee for the thesis questioned the applicability of the term “institution” to the Cornell University and Cascadilla School rowing crews,² not to mention the Renwick Park amusement facility. In the literal interpretation of the term, neither Renwick Park nor the two school crews were institutions. In contemporary American usage, as the opening quotation indicates, they most certainly were.

In public places

Surprisingly, one of the first institutional projects by Vivian & Gibb gave the firm a fleeting taste of national exposure. This was the nationally advertised

¹ As quoted in Rebecca Zurier, *The American Firehouse: An Architectural and Social History* (New York, N. Y.: Abbeville Press, Inc.), 1982, pages 14-15.

² For an indication of the popularity of the Cornell University crew at the turn of the twentieth century, see the postcards in Harvey N. Roehl, *Cornell & Ithaca in Postcards . . . a history* (Vestal, N. Y.: The Vestal Press, Ltd.), 1988 (Revised Printing), pages 42-43. Also for the Intercollegiate Boat Regatta held on Memorial Day of 1899, the Ithaca street railway had some 30,000 paid fares at a time when Ithaca had a resident population of about 13,000; see Richard D. Kerry, *The Ithaca Street Railway* (Forty Fort, Penn.: Harold E. Cox), 1972, page 18.

competition for a new building complex for the University of Cincinnati, Ohio—at least nine of the twenty-six competitors were from Cincinnati, including all three prize-winners—Vivian & Gibb made a worthwhile showing:

14. Vivian & Gibb, Ithaca, N. Y.: Gothic and very good, in fact the best Gothic design in the room; perhaps not just suited to the quiet dignity of a college building, but nevertheless good. Hall on the second floor; rendering good³

Despite the above quoted praise, their design unfortunately was not published while two others, neither being prize-winners, did appear in *The American Architect & Building News*.⁴ Locally, Vivian & Gibb would find greater success in getting their work published and constructed.

In 1893 and 1894, unrelated decisions by the Cascadilla School and the Cayuga Lake Electric Railway Company would result in the development of a major public place whose importance to Ithaca rivals the much older DeWitt Park, at the heart of the city, and for a time surpassed it. This new public place is now known as Stewart Park.

During the late nineteenth and early twentieth centuries in the American Northeast, the premier collegiate athletic sport was rowing, and Cornell University under the coaching leadership of Charles E. Courtney (1846-1920) was one of the dominant powers in American rowing.⁵ The importance of rowing at Cornell was

³ "The Competition for the New University Buildings of Cincinnati," *The American Architect & Building News*, volume XLIV, number 955 (14 April 1894), page 21. I am indebted to Rev. Dennis A. Andersen, former Chair of the Seattle Landmarks Preservation Board and current pastor St. James Lutheran Church, Portland, Oregon, for bringing this article to my attention in a letter dated 23 January 1991.

⁴ "Competition Design for the University of Cincinnati, Wm. Stillman Dutton," *The American Architect & Building News*, volume XLIV, number 957 (28 April 1894), plates; "Competition Design for [the] University of Cincinnati, Des Jardins & Hayward, Archt's," *The American Architect & Building News*, volume XLIV, number 957 (28 April 1894), plates.

⁵ A brief biographical sketch on Coach Courtney can be found in Carol U. Sisler, *Cayuga Lake: Past, Present, and Future* (Ithaca, N. Y.: Enterprise Publishing), 1989, page 56,

made evident by the erection in 1890 of a new boathouse (Figure 3-1), designed by Charles F. Osborne,⁶ and in 1899 of a house at 218 Eddy Street for Coach Courtney and his wife, Sarah (Figures 3-2 and A-44), designed by Vivian & Gibb,⁷ both of which were paid for by the Cornell University Athletic Association.

The Cascadilla School was founded in the 1870s as a private preparatory school by Lucien A. Wait. Since Wait was also a Professor of Mathematics at Cornell University, the emphasis of the Cascadilla School was in preparing students to enter Cornell. As the popularity of rowing and its importance to students at Cornell increased, it became an adjunct to the Cascadilla School's curriculum. Consequently, when the school began an ambitious expansion program of its facilities, the fledgling Cascadilla crew was high on the priorities list.

In 1888, the Cascadilla School commissioned W. H. Miller to design a new school building and, apparently in the following year, a new dormitory building.⁸ The school building (Figure 3-3), now known as Wait Hall, was completed in 1890, and when its third story was intact, its external appearance was that of a more modest version of Miller's Richardsonian Romanesque Barnes Hall of 1887. Construction of the dormitory building (Figure 3-4), known as the Upper House, was not begun until 1895 with completion occurring in 1896; the design was far less of an aesthetic success than Wait Hall. Before the Upper House was constructed,

and Morris Bishop, *A History of Cornell* (Ithaca, N. Y.: Cornell University Press), 1962, pages 296-298.

⁶ *Ithaca Daily Journal*, 5 May 1890, page 3.

⁷ Lucy A. Breyer with Andrea Lazarski, *National Register of Historic Places – East Hill Historic District* (Albany, N. Y.: Division of Parks, Recreation & Historic Preservation, State of New York), June 1986, item 7, page 42, incorrectly attributes the design of the Courtney residence to Vivian alone.

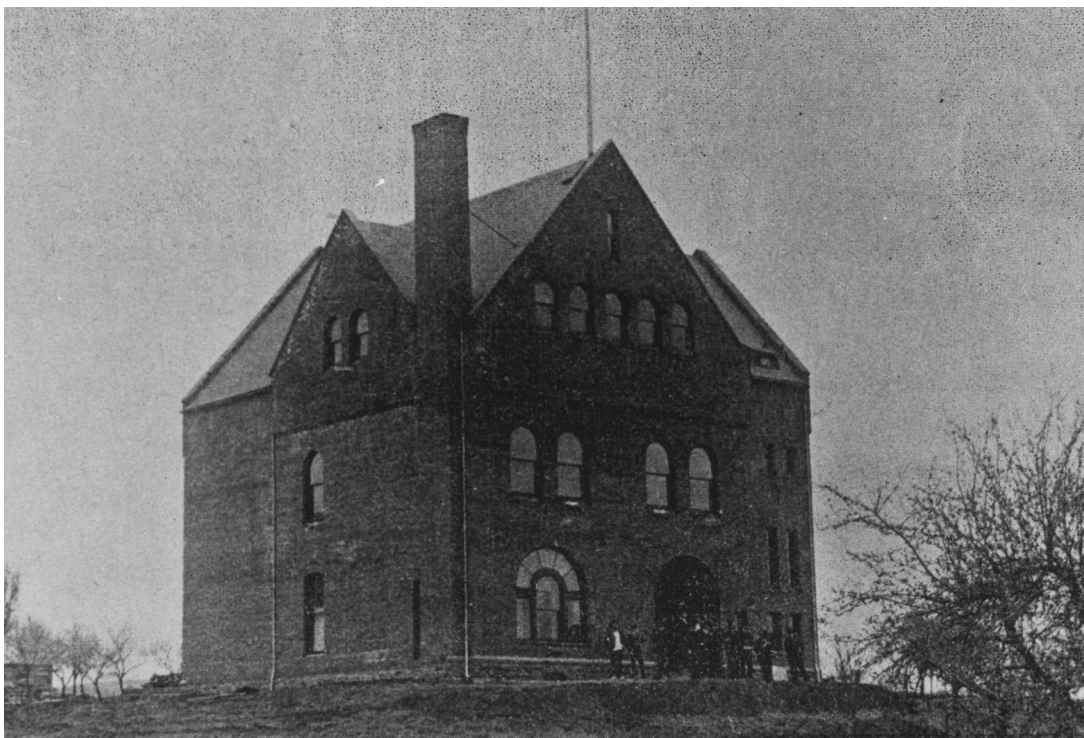
⁸ Geoffrey M. Gyrisco, *A Guide to the Works of William Henry Miller, Ithaca's Architect* ([Ithaca, N. Y.?]: Author), 1978 (Revised Edition), pages 4-5.



3-1. Charles F. Osborne, Cornell University boathouse, Ithaca, New York (1890; destroyed), exterior view from the west (Griffis, *Art Works of Tompkins County*, 1896).



3-2. Vivian & Gibb, Charles and Sarah Courtney residence, Ithaca, New York (1898-99), east facade (Author, 1981).



3-3. William H. Miller, Wait Hall, Cascadilla School, Ithaca, New York (1888-90), exterior view from the northwest (Miller, *Ithaca, N. Y.*, 1891).



3-4. W. H. Miller, Upper House, Cascadilla School, Ithaca, New York (1889-96; destroyed), exterior view from the southeast (Griffis, *Art Works of Tompkins County*, 1896).

approximately twenty acres of land were bought along the southern shore of Cayuga Lake where Fall Creek drains into it. Initially, the land was to be used for skating in the winter and swimming at other times, but by 1893, plans were underway to erect a boathouse on the property.

In planning the new boathouse, Vivian & Gibb inspected rowing facilities in New York City, Philadelphia, and other cities in order to familiarize themselves with contemporary state-of-the-art design in collegiate boathouses.⁹ Curiously, especially in light of the close association between the Cascadilla School and Cornell University crews, the spare and utilitarian Cornell boathouse, built only a few years earlier, was apparently not considered an adequate model for the requirements of the Cascadilla School.

The boathouse (Figure 3-5), built in 1894-95 by Stephen M. Oltz, was Vivian & Gibb's most picturesque composition. At two stories in height and 108 feet in length by 80 feet in width, it was also their largest free-standing structure at the time. The northwest corner of the building featured a large round tower, containing a spiral staircase and served as an observation gallery. A second, lower and smaller tower, octagonal in shape, occurs near the east end of the north face; here the walls of the third story merge into the main roof of the boathouse. Both towers were capped by tall conical roofs with the taller receiving a pine flagpole at its peak, the gift of Arthur Curtis of Danby, New York.¹⁰ The entire second story was encircled by a veranda cantilevered on brackets, which gave the building gave a distinctly horizontal emphasis. The building was sheathed almost entirely with shingles, which were later stained a dark brown, giving it a marvelous continuity of form.

⁹ "Cascadilla's New Boat House," *Ithaca Daily Journal*, 20 January 1894, page 3.

¹⁰ "City Chat," *Ithaca Daily Journal*, 9 August 1894, page 3.



3-5. Vivian & Gibb, Cascadilla School boat house, Ithaca, New York (1893-95; altered), exterior view from the northwest (*Some Suggestions About Ithaca*, 1896).



3-6. Cascadilla School boat house, Ithaca (1893-95; altered), exterior view from the northwest (Author, 1981).

With its minimal decorative detail and expansive shingled walls and roofs, the Cascadilla School boathouse was once Ithaca's most notable contribution to the Shingle Style. It also continued the noteworthy tradition of waterside architecture illustrated by the Narragansett Casino of 1883-86 (Figure 3-7) by McKim, Mead & White at Narragansett, Rhode Island,¹¹ the Charles J. Osborn residence of 1883-85 (Figure 3-8) by McKim, Mead & White at Mamaroneck, New York,¹² the summer residence of *ca.* 1885 by William Ralph Emerson at Bar Harbor, Maine,¹³ and "Indian Spring" of 1890-92 by Richard Morris Hunt at Newport, Rhode Island.¹⁴ Unfortunately, the Cascadilla School boathouse has lost its northwest corner tower,¹⁵ most of its second-story veranda (what remains is now propped up by wooden posts, ironically similar to ones shown in the architects' presentation drawing; see Figure A-11), and the wood shingles of the roof. The roof now has shingles of asphalt composition, much to the detriment of the remaining octagonal cupola. All of which leaves the building a vestige of its former glory (Figure 3-6).

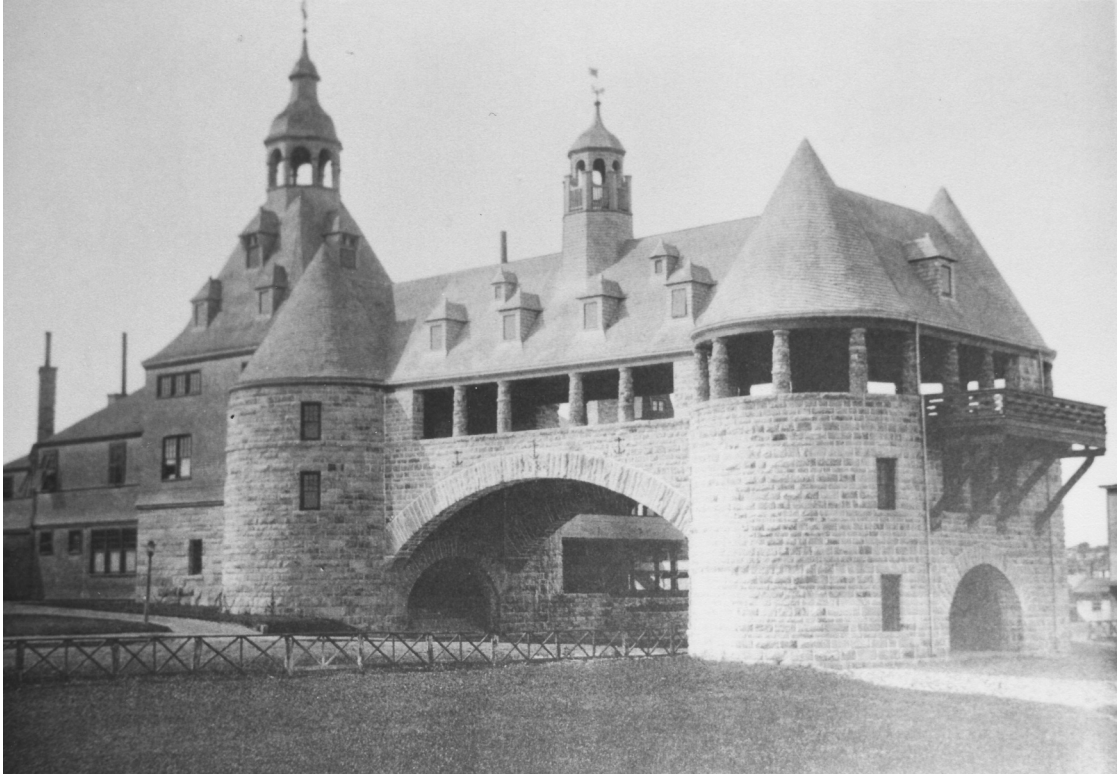
¹¹ *A Monograph of the Works of McKim, Mead & White, 1879-1915* (New York, N. Y.: The Architectural Book Publishing Company), [1915-20], Volume I, plate 5.

¹² *Works of McKim, Mead & White, 1879-1915*, Volume I, plates 12-13.

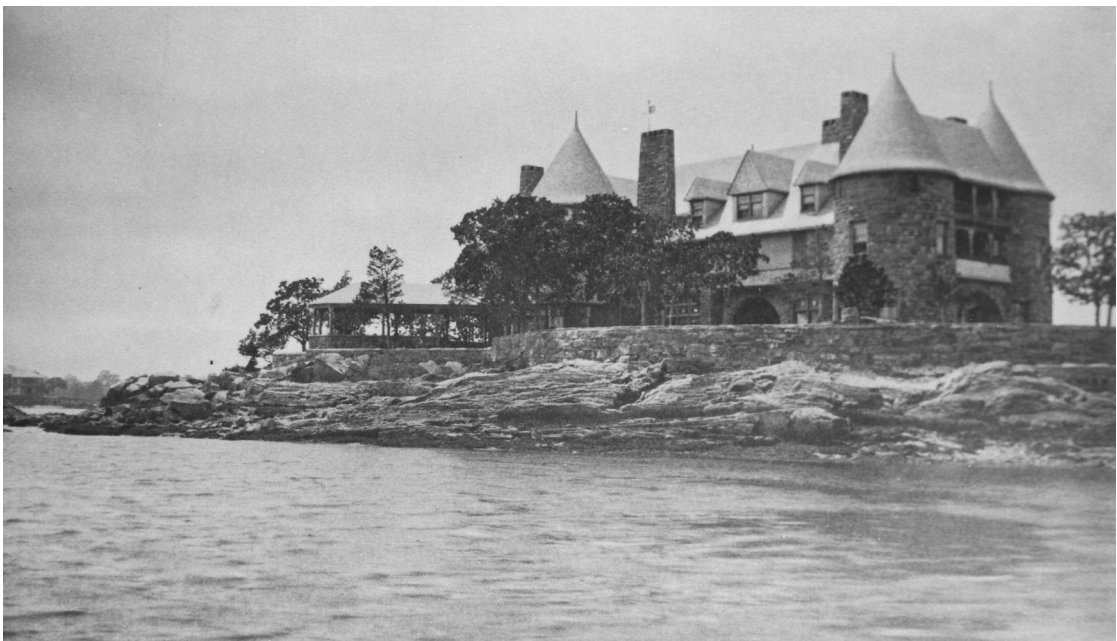
¹³ Vincent J. Scully, Jr., *The Shingle Style and the Stick Style: Architectural Theory and Design from Downing to the Origins of Wright* (New Haven, Conn.: Yale University Press), 1971 (Revised Edition), figure 84.

¹⁴ Paul R. Baker, *Richard Morris Hunt* (Cambridge, Mass.: The MIT Press), 1980, pages 340-341, and David Chase, "Superb Privacies: The Later Domestic Commissions of Richard Morris Hunt, 1878-1895, in Susan R. Stein, editor, *The Architecture of Richard Morris Hunt* (Chicago, Ill.: University of Chicago Press), 1986, pages 160-162. "Indian Spring" was the Mr. and Mrs. Joseph R. Busk residence.

¹⁵ "Historic Property Spotlight: The Cascadilla School Boathouse," *Historic Ithaca's Preservation Quarterly: The Voice for Preservation in Tompkins County and the Finger Lakes Region*, volume 39 (Fall 2007), page 13, indicates that the taller, circular tower was lost during Hurricane Hazel of 1954.



3-7. McKim, Mead & White, Narragansett Casino, Narragansett, Rhode Island (1883-86; partially destroyed), exterior view from the south (Sheldon, *Artistic Country-Seats*, 1886).



3-8. McKim, Mead & White, Charles J. Osborn residence, Mamaroneck, New York (1883-85; partially destroyed), exterior view (Sheldon, *Artistic Country-Seats*, 1886).

The boat house was purchased by the City of Ithaca and incorporated the property into Stewart Park. Initially it was used for storage and as the lodge for the caretaker of the park. Since 1982, the Cascadilla Boat Club has rented the facility from the city, returning it to a use similar to its original function while continuing its use as a caretaker's lodge and storage facility,¹⁶ and building was listed on the National Register of Historic Places in 1991.¹⁷ The remainder of Stewart Park was originally developed as a trolley amusement park, and its history began in early 1880s with the initial development of the street railway system in Ithaca.

On 29 November 1884, George W. Apgar, Alonzo Chase, George B. Davis, John H. Selkreg, DeForest Van Vleet, Otis E. Wood, and S. S. Howe incorporated the Ithaca Street Railway Company with a capitalization of \$25,000 and with Wood as president and Chase as secretary, which would have utilized horse-drawn streetcars. Little, however, was accomplished in establishing an operational street railway until 1886 when the Haines Brothers of New York City entered the situation and obtained new franchises to build the streetcar system in various right-of-ways, but with electric motors to drive the streetcars utilizing the Daft trolley system. On 27 December 1887, Ithaca became only the third city in New York state with an operational electric railway system that extended from the Lehigh Valley Railroad station to the intersection of East State and North Aurora Streets.¹⁸

¹⁶ "Cascadilla School Boathouse," *Historic Ithaca's Preservation Quarterly*, Fall 2007, page 13, indicates that rehabilitation of the structure began in 1997 and continues as funds allow; however, there is no expectation that the northwest corner tower will be restored.

¹⁷ Kathleen LaFrank, *National Register of Historic Places – Cascadilla Boat House* (Albany, N. Y.: Division of Parks, Recreation & Historic Preservation, State of New York), August 1991. Although this document is generally accurate regarding the Cascadilla School boathouse, it contains inaccuracies regarding the development of Renwick Park.

¹⁸ Kerr, *Ithaca Street Railway*, 1972, pages 5-7. Binghamton inaugurated the first street railway system in the state on 31 May 1887; the second was the Jamaica & Brooklyn Road Company's railway inaugurated 17 December 1887, as such Ithaca was the smallest of the

Despite the promise that was achieved in getting the system started, the street railway operated haphazardly under the management of the Haines Brothers due to mechanical difficulties. The mechanical difficulties were not overcome until new management appeared in 1890 in the form of Horace E. Hand, Judge Alfred Hand, and Herman Bergholtz of Scranton, Pennsylvania. This group of men had the technical expertise and the financial resources to embark on an ambitious and successful expansion of the existing system and to upgrade the equipment to assure dependable service. On 4 December 1891, a new franchise was obtained to connect with the East Hill depot of the Lehigh Valley Railroad and with the Cornell University campus from the existing State Street line. A franchise was also obtained for a line along North Tioga Street to Railroad Avenue (now Lincoln Avenue). In addition, the new management bought the Brush-Swan Electric Light Company, which originally had been incorporated in 1884 to provide street light service in the city, to furnish the necessary electrical power and expanded its generating capacity accordingly.¹⁹

On 31 March 1894, Horace E. Hand and Herman Bergholtz, the latter having removed to Ithaca by this time, obtained title from James Renwick of New York City to most of the 640-acre Renwick Tract north of Fall Creek with plans for the eventual development of a trolley amusement park, a new cemetery, and a new residential suburb, the latter like Hand's successful development of the Elmford suburb

three initial cities. In the 1880s, there were three competing systems for electric streetcar railways: the Daft system developed in 1883-85 by Leo Daft, which was used in Ithaca; the Van Depoele system developed in 1883-85 by Charles J. Van Depoele, which was used in Scranton, Pennsylvania; and the Sprague system developed in 1884-87 by Frank J. Sprague, which became the predominant system used in the United States; see Charles J. Hornung, *Wheels Across America* (South Brunswick, N. Y.: A. S. Barnes & Company), 1959, pages 194-197.

¹⁹ Kerr, *Ithaca Street Railway*, 1972, pages 8-11.

outside of Scranton.²⁰ Although the development of the residential suburbs of Cornell Heights and Cayuga Heights did not occur until later, and by other people, the extension of the North Tioga Street railway line to the lake, contemplated in late 1893,²¹ did proceed in 1894 as well as the development of the amusement park. To this end, the Cayuga Lake Electric Railway Company was incorporated on 14 February 1894 with a capitalization of \$75,000; Herman Bergholtz was made president of the new company and William Hand the secretary-treasurer. This new company was created in order to allow for the anticipated summer only operation of the line to Cayuga Lake outside the city limits, but the company was solidly under the control of the Ithaca Street Railway Company by a leasing arrangement and was bought outright by the older company in 1908.²²

The “formal” opening of the amusement park, named Renwick Park, was scheduled for 26 June 1894 with the arrival of its first major excursion from Binghamton, New York,²³ even though the contract for the construction of the park’s pavilions was not awarded to Stephen M. Oltz until 12 June 1894.²⁴ The main restaurant pavilion and the “tea house,” or concession stand, were completed in 1894. The remainder of the park’s buildings – the dance pavilion, bandstand, water tower, boat and bath houses – were not completed until 1895. A covered trolley stop and a colonnade to connect the restaurant pavilion, water tower and dance pavilion were never realized.

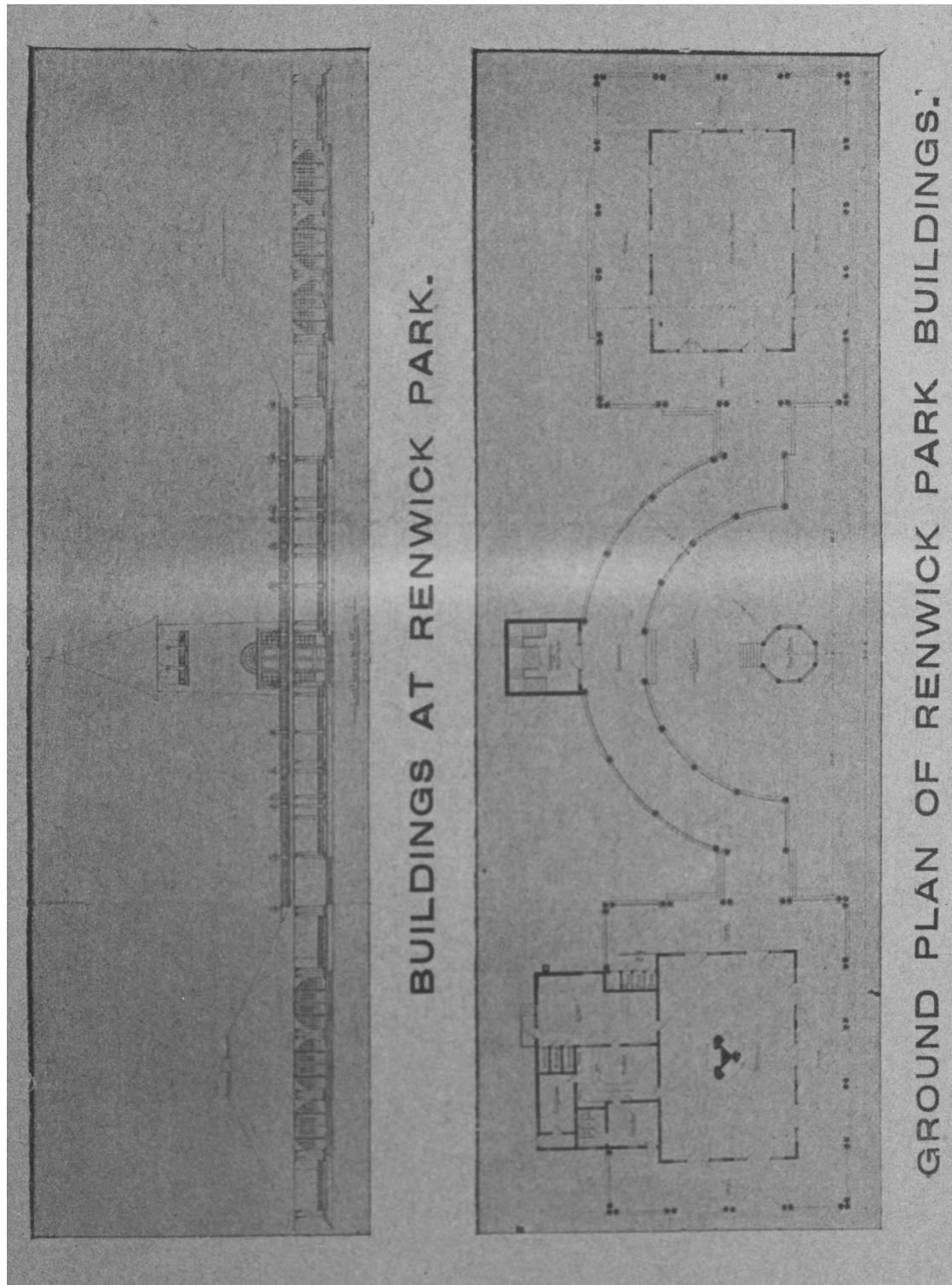
²⁰ “An Important Deal,” *Ithaca Daily Journal*, 3 April 1894, page 3.

²¹ “Lakeward Ho!,” *Ithaca Daily Journal*, 11 November 1893, page 3.

²² Kerr, *Ithaca Street Railway*, 1972, pages 11-12.

²³ “’Twill Be A Big One,” *Ithaca Daily Journal*, 29 May 1894, page 3.

²⁴ “City Chat,” *Ithaca Daily Journal*, 12 June 1894, page 3.



3-9. Vivian & Gibb, Renwick Park main pavilions complex, Ithaca, New York (1894-95; altered), drawings of ground floor plan and north elevation (*Ithaca Daily Journal*, 3 August 1895).

Renwick Park captured the imagination of the *Ithaca Daily Journal* like no other project before or since. Literally hundreds of announcements and articles appeared in the newspaper during 1894 and 1895 describing the progress of the development of the park's management, excursions planned to the park, and various other aspects. The newspaper also published the ground floor plan and principal elevation of the main pavilions complex (Figure 3-9) on 3 August 1895. As late as 1897, the newspaper lamented the continued non-construction of the connecting colonnade.²⁵

The very development of Renwick Park itself was the result of Vivian & Gibb's design being able to capture the imagination of Horace E. Hand, the major financial backer of the development:

When Architects Vivian & Gibb submitted to Mr. Bergholtz a pretty, ideal sketch of a group of buildings for Renwick beach it was with no expectation that the same would ever materialize in building materials. When they were requested to prepare detail plans the realization seemed to them yet far off in the dim future. Only a year has elapsed since the making of the pretty water color picture now treasured by Mr. Horace E. Hand and the group of ornamental buildings adorning the beach lack only colonnade and covered landing platform for the cars to surpass anything of kindred nature in this state if not in this country.²⁶

The design that so captivated Horace E. Hand was a grand civic gesture comparable in its effects and pretensions in Ithaca only with the Clinton House of a half-century before. It was also, even in its never completed form, an appropriately delightful design as architecture for Victorian American amusements (Figures 3-10 through 3-15).

²⁵ "Renwick Beach Spray," *Ithaca Daily Journal*, 8 June 1897, page 3.

²⁶ "City Chat," *Ithaca Daily Journal*, 17 July 1895, page 3.



3-10. Vivian & Gibb with William Webster (landscape architect), Renwick Park, Ithaca, New York (1894-95; altered), exterior view from the northeast (Griffis, *Art Works of Tompkins County*, 1896).



3-11. Renwick Park main pavilions complex, Ithaca (1894-95; altered), exterior view from the northwest (Griffis, *Art Works of Tompkins County*, 1896).

The largest pavilion originally housed a restaurant and consisted of a main block two bays deep and three bays wide, each bay featuring a large semi-circular arched opening set into the simple shingled walls. Each arched opening was filled with small panes of fixed glass with paired doors at the center, similarly glazed. A wide veranda surrounds the main block and supports the broad shingled expanse of the moderately pitched hip roof on a colonnade of coupled, attenuated Tuscan columns. A subsidiary addition, with shingled walls and hipped roof, contained the restaurant's kitchen and is attached to the rear of the main block. The interior walls and ceiling are covered with wood siding, and three-sided fireplace planned for the center of the pavilion was removed less than a year after its construction.²⁷ For decades, the former restaurant pavilion has been neglected with the flooring of the veranda removed and apparently replaced by a lower concrete floor and with many of its windows broken and boarded up (Figure A-12), but it still serves essentially its intended function, now as the main picnic pavilion at Stewart Park with planning underway to rehabilitate the structure eventually.²⁸

A large pavilion, originally used for dances, was located some 150 feet to the west and similar in size and appearance to the restaurant pavilion, except that it lacked the rear addition, which allowed the veranda to surround the pavilion completely. Although this pavilion was not completed until 1895, it was altered in 1896 by the addition of a stage with short wings at its west end and became Ithaca's

²⁷ "Briefs," *Ithaca Daily Journal*, 8 May 1895, page 3.

²⁸ J. F. Lennon, compiler, *Ithaca General and Business Directory* (Ithaca, N. Y.: Norton and Conklin), 1878, page 59; Kurtz, *Auburn*, N. Y., 1884, page 147.



3-12. Renwick Park main pavilions complex, Ithaca (1894-95; altered), exterior view from the northeast (*Some Suggestions About Ithaca*, 1896).



3-13. Renwick Park, Ithaca (1894-95; altered), exterior view from the southwest with boat-dock (*Some Suggestions About Ithaca*, 1896).

first vaudeville theater.²⁹ Two years later, the construction of a projection booth allowed the Renwick playhouse to be the first theater in Ithaca to feature motion pictures;³⁰ however, the motion pictures were incidental to the main attraction of vaudeville. In 1903, the stage was moved back to the west edge of the veranda and enlarged, which allowed the seating capacity of the pavilion to be increased to a claimed 1,000 or so.³¹ Beginning in 1906, the pavilion was used for several winters as a roller skating rink,³² while reverting back to a theater during the summer. Throughout all these changes in use, this pavilion was able to accommodate the changes while remaining the visual twin of the restaurant pavilion. After the Renwick Park & Traffic Association leased the park in 1914 to Wharton, Inc., a motion picture production company,³³ this pavilion became Wharton's primary interior studio. Beginning in 1915, the colonnade was replaced by the present stucco-clad walls, and the west wall was raised to two stories in height by the

²⁹ "At Breeze-Swept Renwick Beach," *Ithaca Daily Journal*, 23 June 1896, page 3. The Lyceum Opera House, may have featured vaudeville on occasion prior to the theater in Renwick Park, but the Lyceum Opera House was viewed primarily as a legitimate theater, while Renwick could not accommodate full-scale theatrical productions due to its lack of a fly-loft and other facilities.

³⁰ "At Renwick Beach," *Ithaca Daily Journal*, 28 May 1898, page 3.

³¹ "At Renwick Beach," *Ithaca Daily Journal*, 11 May 1903, page 3.

³² "Roller Skating," *Ithaca Daily Journal*, 20 October 1906, page 5. A brief description of Renwick Park, including photographs of the main pavilions and the boat-dock, was published in "Street and Interurban Railway Parks—The Ithaca Street Railway Co.," *Street Railway Review*, volume XVI, number 2 (15 February 1906), pages 71-73.

³³ Merrill Hesch and Richard Pieper, *Ithaca, Then and Now* (Ithaca, N. Y.: McBooks Press), 1983, page 72; Jane Marsh Dieckmann, *A Short History of Tompkins County* (Ithaca, N. Y.: DeWitt Historical Society of Tompkins County), 1986, pages 160-161; Roehl, *Cornell & Ithaca in Postcards*, 1986, page 36.



3-14. Renwick Park east grounds, Ithaca (1894-95), exterior view from the west (*Some Suggestions About Ithaca*, 1896).



3-15. Renwick Park main pavilions complex, Ithaca (1894-95), exterior view from the east (*Views of Ithaca*, 1906).

addition of a shed dormer.³⁴ This pavilion (Figure A-13), as it stands today, hardly resembles its former self and is used primarily as a bathhouse and storage building. Mid-way between these two pavilions and set back behind them was a four-story tower, square in plan, which housed the park's water supply as well as an observation deck just under the steeply pitched pyramidal roof. Like the two main pavilions, the tower was finished in wood shingles, and entrance to the structure was gained through paired, glazed doors with sidelights of small-paned glass. At the second story, a second pair of glazed doors were incorporated into a Palladian window and were intended to open onto the roof promenade of the proposed colonnade. At the fourth story, over the water tank, the view from the observation deck was framed by three arched openings in all four walls, which were supported in part by Tuscan columns. The water tower was unfortunately destroyed during Hurricane Hazel in 1954.³⁵

To connect these three structures, Vivian & Gibb proposed an offset semi-circular colonnade of Tuscan columns supporting an open promenade on its roof. This was never built nor was the proposed trolley stop, which would undoubtedly have been placed immediately behind the water tower.³⁶ At the focal point of the proposed colonnade was built an octagonal bandstand, which was called a "pagoda" even though its roof form was concave rather than convex. The Renwick

³⁴ "Begin Work on Wharton Studios," *The Ithaca Journal*, 14 April 1915, page 7; S. Hector, "Building-Structure Inventory Form: Stewart Park Pavilions and Boathouse," July 1979.

³⁵ Barbara Bell, "Glance Backwards: Stewart Park," *The Ithaca Journal*, 10 January 1970, page 17. Bell indicated that Hurricane Hazel occurred in 1955 rather than 1954.

³⁶ This was the location to which the "teahouse" was moved when it was used for this purpose.

“pagoda” frequently featured the music of Patsy Conway and the Ithaca Band,³⁷ a band sufficiently popular in the region as to have inaugurated the trolley park pavilion at Cortland in 1896 and for merchants in downtown Ithaca to have expressed relief over increased business on Saturdays when Conway and his band did not play at Renwick Park.³⁸ As with all too many nineteenth-century bandstands, this one has succumbed to the passage of time and disuse without a trace.

Of the many other minor pavilions and structures erected at the park, only the “teahouse” can be safely ascribed to Vivian & Gibb. This pavilion originally housed the concessionaire who sold iced teas and other non-alcoholic beverages as well as ice cream and other confectionaries. It was square in plan with an arcade supported on a set of Tuscan columns and was capped by a shingled, moderately pitched, pyramidal roof. Beginning in 1898, the “teahouse” did duty as the billiards pavilion for a couple of years while the water tower’s ground floor housed the previous concessionaire.³⁹ In 1900 the “teahouse” was moved from its original position east of the restaurant pavilion (Figures 3-10 and 3-12) to a position immediately behind the water tower (Figure 3-15) where it served as an open-air depot for the street railway.⁴⁰ The structure (Figure A-14) now stands southwest of

³⁷ For a short, informative synopsis of Patrick Conway (1867-1929) and the Ithaca Band, see Barbara Bell, *Glance Backwards* (Watkins Glen, N. Y.: author), 1970, pages 69-71, and “Conway to Conduct Band of 200 Pieces,” *The Ithaca Journal*, 15 February 1903, page 3.

³⁸ “Personal Mention,” *Ithaca Daily Journal*, 23 June 1896, page 3; “Business Improving,” *Ithaca Daily Journal*, 18 May 1903, page 3.

³⁹ “City Chat,” *Ithaca Daily Journal*, 20 April 1898, page 3.

⁴⁰ “At Renwick Park,” *Ithaca Daily Journal*, 31 March 1900, page 3.

the former of dance pavilion as a picnic pavilion and is missing its columns, which have been replaced by simple rectangular piers and triangular corbels.⁴¹

Conceptually, Renwick Park represented a new philosophical approach to street railway development that emerged in the mid-1890s. The earliest street railways, including the first franchise in Ithaca, were developed to meet an existing need—for example, providing fast, reliable transportation in Ithaca between the two main railroad stations at the inlet with the central business district. In addition, street railways were often extended to areas in order to make the real estate along the route, or at its end, more valuable, like the Maple Avenue Railway of 1887-88 in Elmira, New York,⁴² or the Seattle Electric Railway & Power Company's route to the then-northern suburb of Fremont, Washington.⁴³ Renwick Park, on the other hand, was developed solely to generate new traffic for the street railway as a destination resort.

As an amusement resort, Renwick Park was not especially unique or innovative in itself. A comparable resort was developed in Elmira as Eldridge Park, which had been begun in 1860, though on a much smaller scale, as a landscaped

⁴¹ This structure has been incorrectly identified as the park's bandstand in Hector, "Stewart Park Pavilions," July 1979.

⁴² Sheldon S. King, *The Street Railway Operations of the Elmira Water, Light and Railroad Co., Its Predecessors and Successors, 1871-1939* (Elmira, N. Y.: Felix E. Reifschneider), 1961, pages 2-4. The Maple Avenue Railway was the first street railway in Elmira to be electrified, which occurred in 1890.

⁴³ Charles B. Bagley, *History of Seattle: From the Earliest Settlement to the Present Time* (Chicago, Ill.: The S. J. Clarke Publishing Company), 1916, Volume I, pages 429-438. Curiously, when the Seattle Electric Railway & Power Company was organized, it was reputedly the seventh electric railway in the world to purchase equipment and the fourth to commence operations; however, at the time, Seattle did not have regular steam railroad connections with the rest of the United States.

park but began to evolve into an amusement park sometime around 1890.⁴⁴ More typical of later nineteenth-century amusement park development would seem to have been resorts like Charlotte, New York, north of Rochester. Here facilities for lake bathing were advertised in the 1850s in addition to fishing and boating; construction of two major hotels—the Spencer House in 1873 and the Cottage Hotel in 1874—and four minor ones made the town the leading resort on Lake Ontario. The later addition of an auditorium and mechanical amusements, like a merry-go-round, roller coaster, mystic swing, and maze, allowed Charlotte to be called “the ‘Coney Island’ of Western New York” in 1891.⁴⁵ In either case, the actual amusement parks were owned separately from the transportation systems that serviced the parks.

The Panic of 1893 convinced a number of street railway systems of the need to find new ways of generating traffic beyond merely laying track. In 1894, the Seattle Electric Railway & Power Company bought John Cort’s Lake Washington Casino, renamed it the Leschi Park Pavilion, and began presenting vaudeville and concerts in it as part of an effort to boost ridership on its Yesler Way line.⁴⁶ Also in 1894, the Altoona (Pennsylvania) & Logan Valley Electric Railway Company formed

⁴⁴ Carolyn E. Boyce, *Eldridge Park: A Walking Tour* (Ithaca, N. Y.: Harley McKee Chapter, Society of Architectural Historians), 1981, no pagination.

⁴⁵ Richard W. Flint, “Meet Me In Dreamland: The Early Development of Amusement Parks,” in Richard Guy Wilson, editor, *Victorian Resorts and Hotels: Essays from a Victorian Society Autumn Symposium*, (Philadelphia, Penn.: The Victorian Society in America), 1982, pages 100-104.

⁴⁶ “Another Opening, . . . Another Show”: *Seattle Theatre History* (Seattle, Wash.: Museum of History & Industry), 27 June-14 September 1980 (museum exhibit); Paul Dorpat, *Seattle, Now and Then* (Seattle, Wash.: Tartu Publications), 1984, article 77; Paul Dorpat, *Seattle, Now and Then, Volume II* (Seattle, Wash.: Tartu Publications), 1986, article 35. An overview of the Seattle Electric Company’s three amusement parks, including Leschi Park which is now a public park but lacking the nineteenth-century amusement structures, was published in “The Stone & Webster Properties on Puget Sound,” *Street Railway Review*, volume XIV, number 2 (20 January 1904), pages 1-12.

the Lakemont Park Company to develop an amusement park with a casino, theater and mechanical rides.⁴⁷ And of course, the Ithaca Street Railway Company began the development of Renwick Park.

From the developer's point of view, the development of an amusement park along the south shore of Cayuga Lake was not a particularly innovative venture even though Renwick Park may have been among the very first to be developed by a street railway system. For the architect, on the other hand, the commission was essentially unprecedented. In addition, this type of commission does not seem to have often come the way of architects with the high-style pretensions of Vivian & Gibb.⁴⁸

⁴⁷ Flint, "Meet Me In Dreamland," in Wilson, ed., *Victorian Resorts and Hotels*, 1982, pages 104-105. An overview of amusement parks associated with electric street and interurban railway systems was published in "Street and Interurban Railway Parks," *Street Railway Review*, volume XVI, number 2 (15 February 1906), pages 59-75.

⁴⁸ This may only be indicative of the present lack of investigation by architectural historians in this area. Frederic Thompson was one of the few well-known designers of amusement parks around the turn of the twentieth century who has been identified with an architectural background, his having been that of a former architect's draftsman in Nashville, Tennessee (Oliver Pilat and Jo Ransom, *Sodom by the Sea: An Affectionate History of Coney Island* (Garden City, N. Y.: Garden City Publishing Company), 1941, page 142); Thompson's architecture was definitely not high-style though still quite appropriate and successful in its own context (Gary Kyriazi, *The Great American Amusement Parks: A Pictorial History* (Secaucus, N. J.: Citadel Press), 1976, pages 54-61).

Another well-known amusement park designer contemporary with Thompson was Frederick Ingersoll of Pittsburgh, Pennsylvania, whose background was that of an engineer (Flint, "Meet Me In Dreamland," in Wilson, ed., *Victorian Resorts and Hotels*, 1982, pages 106). On the other hand, William H. Miller was involved in relandscaping Rorick's Glen (*The Ithaca Journal*, 20 August 1913, page 3), a trolley park about two and a half miles west of downtown Elmira, which had been developed in 1900 and whose attractions included a casino, restaurant, dance hall, roller coaster, Circle Swing and Little Giant Railroad (King, *Elmira Water, Light & Railroad Co.*, 1961, pages 10-11); the designer of the original building is not known.

In addition, Peter J. Weber (1864-1923) was responsible for the design of the original buildings for Ravinia Park at Highland Park, Illinois, which included a music pavilion, casino and theater; this park was developed in 1902-04 by the Chicago & Milwaukee Electric Railroad and its amusements included an electric arm swing, skating rink, toboggan slide, and an electric fountain in addition to the more formal entertainments (Philip Berger, editor, *Highland Park: American Suburb At Its Best* (Highland Park, Ill.: The Highland Park Landmarks Preservation Committee), 1982, pages 23-24). Weber was very much a high-

With its provision of facilities for eating, drinking, dancing, performing of music, sight-seeing, picnicking and taking the air, as well as swimming and boating, the planned use of Renwick Park was quite similar to the popular resort hotels, particularly like those that once dotted the shores of Cayuga Lake, such as the Cayuga Lake House at Sheldrake,⁴⁹ or the Glenwood Hotel at Glenwood Point,⁵⁰ but without overnight accommodations. Except for possibly the extensive incorporation of wide verandas in the main complex of pavilions, the lake resort hotels were not utilized as a prototype for Renwick Park, despite their functional similarities. The prototype for Renwick Park was not even located in the state of New York, rather it

style architect who had worked for Daniel Burnham and Company during the 1890s after coming from his native Germany in 1893 prior to the World's Columbian Exposition "Obituary: Peter J. Weber," *Journal of the American Institute of Architects*, volume XI, number 10 (October 1923), page 416); one of his best known building was the main public library building at Seattle, Washington (Herbert Croly, "The Building of Seattle: A City of Great Architectural Promise," *The Architectural Record*, volume XXXII, number 1 (July 1912), pages 12, 13 and 20; and John Douglas Marshall, *Place of Learning, Place of Dreams: A History of the Seattle Public Library* (Seattle, Wash.: University of Washington Press with the Seattle Public Library Foundation), 2004, pages 30-103), which was completed in 1906 and replaced in 1957-59; its replacement has been subsequently replaced as well.

⁴⁹ The north section of the Cayuga Lake House was built in 1875 to the design of William R. Mead of New York City, later a partner in the firm of McKim, Mead & White (Leland M. Roth, *The Architecture of McKim, Mead & White, 1870-1920* (New York, N. Y.: Garland Publishing, Inc.), 1978, page 7), with the south section of similar design being added in 1879; see Caroline Hamm, *William Henry Miller and Shingle Style Planning* (Ithaca, N. Y.: unpublished Architecture & Urban Planning 404 paper/Cornell University), 3 May 1974, figure 8, and Sisler, *Cayuga Lake*, 1989, pages 78-79. The hotel was noted for the excellence of its appointments and cuisine; its attractions included billiard and pool parlors, bowling alley, archery and croquet grounds, boating, and its livery, in addition to the salubrious climate of its lakeside locale.

⁵⁰ There were two, and possibly three, hotels at Glenwood Point, now the site of the Ithaca Yacht Club. The last hotel was designed in 1895 by John M. Wilgus of Ithaca and was completed in time for the 1896 season; an excellent description and exterior perspective drawing of this hotel (at first known as the Hotel Evans) can be found in the *Ithaca Daily Journal*, 8 February 1896, page 6. Although the reputation of this hotel was not as great as the Cayuga Lake House or the Sheldrake House, it was noted for its dance pavilion and the public dances held there on Wednesdays and Saturdays (Allan H. Treman, *As I Remember: Recollections of Allan H. Treman*, Joyce H. Finch, editor (Ithaca, N. Y.: Department of Manuscripts & University Archives, Cornell University Libraries), 1979, pages 89 and 91); the hotel was destroyed by the great flood of 1935.

was located on the shore of Lake Michigan and had an even more ephemeral existence than Renwick Park was to have. The prototype was the World's Columbian Exposition of 1893 in Chicago, Illinois.

The World's Columbian Exposition was the architectural event of the 1890s. Among the approximate 27-½ million visitors to Chicago and the exposition in 1893 were at least two architects from Ithaca, Miller in August⁵¹ and Vivian in September.⁵² Neither Miller's nor Vivian's impression of the exposition are, for the most part, documented, but certain aspects of the exposition were congenial to Vivian's later professional needs and were incorporated into his works. The first instance of this was in the planning and design of the main complex of pavilions at Renwick Park.

In plan, the main complex of pavilions had many similarities with the so-called "Peristyle" complex at the World's Columbian Exposition designed by Charles B. Atwood (1849-1895).⁵³ The Peristyle complex terminated the eastern end

⁵¹ "Purely Personal," *Ithaca Daily Journal*, 19 August 1893, page 3.

⁵² "Purely Personal," *Ithaca Daily Journal*, 18 September 1893, page 3.

⁵³ Stanley Appelbaum, *The Chicago World's Fair of 1893* (New York, N. Y.: Dover Publications, Inc.), 1980, page 21. The firm of McKim, Mead & White is credited with design in Vincent Scully, *American Architecture and Urbanism* (New York, N. Y.: Holt, Rinehart & Winston), 1969, page 139; however, Atwood's obituary in 1895 lists the Peristyle at the exposition among his many designs; see "Charles B. Atwood," *The American Architect & Building News*, volume L, number 1044 (28 December 1895), page 141. Charles Bowler Atwood was born on 18 May 1849 at Charlestown, Massachusetts, the son of David and Lucy (Bowler) Atwood. At the age of 17, he began his apprenticeship in architecture with Ware & Van Brunt of Boston and two years later entered the Lawrence Scientific School of Harvard University. In 1882, he left Ware & Van Brunt to begin his own practice in Boston only to join the firm of Herter Brothers in New York City in 1875 as chief designer where he was responsible for the William H. Vanderbilt mansion among other works. By 1884, he had again established his own practice, now in New York City. In 1891, he was made "designer in chief" at the World's Columbian Exposition of 1893 upon the recommendation of his mentor, William R. Ware, replacing John W. Root after Root's untimely death on 15 January 1891. In this capacity, Atwood designed more than sixty of the exposition buildings including his acknowledged masterpiece, the Fine Arts Palace. Atwood eventually assumed

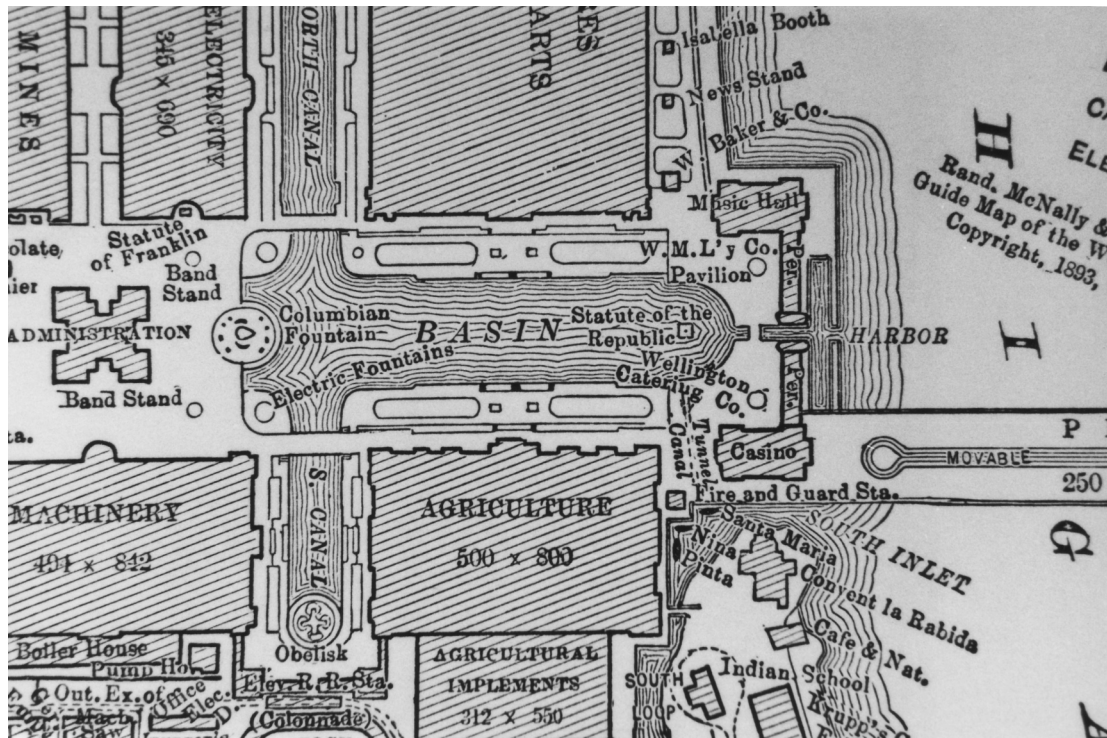
of the Court of Honor (Figure 3-16) and consisted of two identical pavilions, the Casino and the Music Hall, which were connected by a rectilinear double colonnade that was pierced by a triumphal arch called the Water Gate (Figure 3-17). Interestingly, the original concept for the peristyle was for semi-circular array of freestanding columns facing the Court of Honor basin and the Administration Building (Figure 3-18), which was published in *The Century Magazine* in 1892.⁵⁴ At Renwick Park, the main pavilions complex was oriented toward the lake while the proposed connecting double colonnade, which was called at one point a “peristyle,”⁵⁵ was semi-circular in plan;⁵⁶ the water tower, which occupied the Water Gate’s position in the ensemble, was placed behind the colonnade rather than interrupting its intended sweeping arc. Perhaps significant, had the Peristyle complex been placed at the opposite end of the Court of Honor and connected to the tall Administration Building, one would have had the conceptual base for the main pavilions complex at Renwick Park, including even the location of the trolley stop/railroad station.

Root’s former position as chief designer for Daniel H. Burnham’s office until shortly before his death on 19 December 1895 in Chicago. (“Charles Bowler Atwood,” *The National Cyclopaedia of American Biography* (New York, N. Y.: James T. White & Company), 1932, Volume XXII, pages 110-111.)

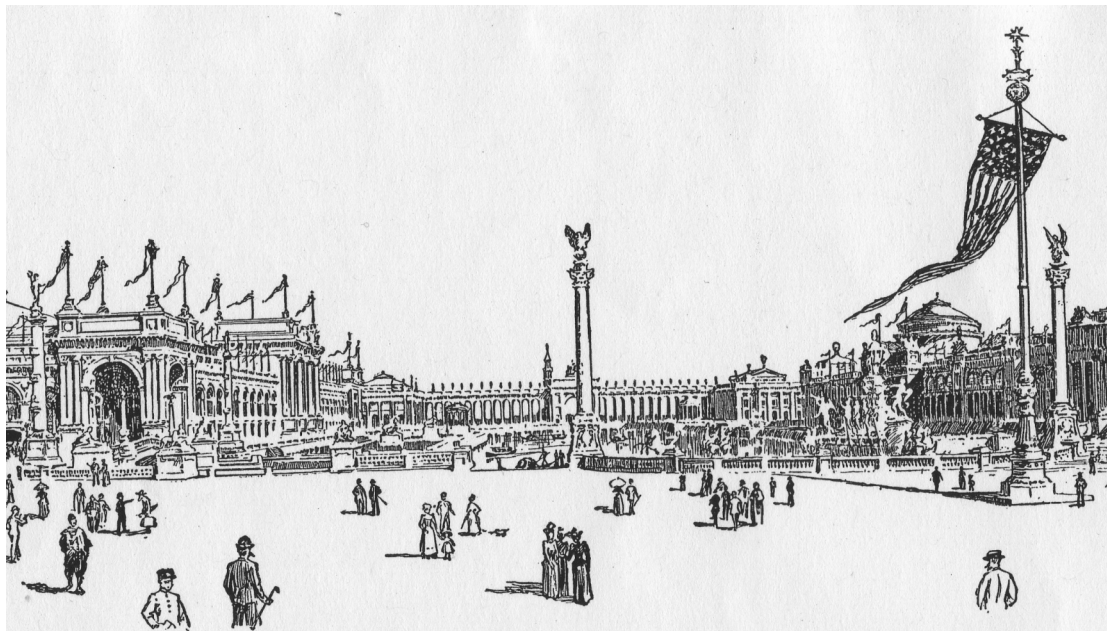
⁵⁴ Henry Van Brunt, “Architecture At The World’s Columbian Exposition,” *The Century Magazine*, volume XLIV, number 1 (May 1892), pages 81-99.

⁵⁵ “The Renwick Tract,” *Ithaca Daily Journal*, 27 April 1895, page 3.

⁵⁶ The original plan for the exposition’s Peristyle was for a semi-circle of 13 isolated columns (Appelbaum, *Chicago World’s Fair*, 1980, page 21), whether Vivian or Gibb was aware of this is not known.



3-16. Frederick Law Olmsted (landscape architect), Court of Honor, World's Columbian Exposition, Chicago, Illinois (1890-93; destroyed), site plan (Jenks, *Century World's Fair Book*, 1893).



3-17. Charles B. Atwood, Peristyle with Musical Hall, Water Gate and Casino, World's Columbian Exposition, Chicago, Illinois (1890-93; destroyed), perspective drawing of exterior from the west (*The Century Magazine*, May 1892).

The two principal pavilions at Renwick Park were remarkably similar to the use of wide colonnaded verandas with broad uncluttered expanses of the shingled roofs to the Forestry Building (Figure 3-19) at the Chicago exposition; a building also designed by Atwood.⁵⁷ Vivian & Gibb did away with the gabled monitor and simplified Atwood's busy colonnade. Their use of coupled Tuscan columns also gave the Renwick Park pavilions greater pretensions of high-style architecture, in keeping with their use of the Peristyle complex as a model.

To complement the pavilions and to help the park grounds in accommodating the expected crowds of visitors, a landscape architect, William Webster (*ca.* 1817-1911) of Rochester, New York,⁵⁸ was also commissioned to help with the design of the amusement park. Webster's typical work would seem to be evident at Lake View Cemetery, in the planning of Cornell Heights, and in the 1896

⁵⁷ Appelbaum, *Chicago World's Fair*, 1980, page 95.

⁵⁸ William Webster was born in Hamstead, England, and came to the United States in 1826. He arrived in Rochester, New York, for the first time in 1833 and worked for Nehemiah Goodsell, who operated a seed store and nursery. In addition, he worked for five years for William Reed's nursery in New York City, after which he returned permanently to Rochester. His known works outside of Ithaca included a number of parks for the City of Scranton, Pennsylvania ("City Chat," *Ithaca Daily Journal*, 21 May 1895, page 3), as well as private work for the Hand family of that city, most probably including the layout of residential suburb of Elmsford ("An Important Deal," *Ithaca Daily Journal*, 3 April 1894, page 3), "the arrangement of the grounds of the Masonic Home at Utica" in New York state ("Renwick Park and Lakeview Cemetery," *Ithaca Daily Journal*, 30 April 1895, page 3), and the trolley park at Cortland, New York ("City Chat," *Ithaca Daily Journal*, 6 August 1895, page 3), the campus grounds of the University of Rochester, Alfred College and Keuka College, "Glen Iris" (William Pryor Letchworth estate; now Letchworth Park) in Rochester, Kodak Park in Rochester, and Maplewood Park in Nashville, Tennessee. He was also associated with James Vick of Chicago, Illinois, in planning the Hyde Park suburb ("Wm. Webster Dies At Age Of 94 Years," *Rochester Union and Advertiser*, 9 March 1911). In Ithaca, he was associated with W. H. Miller in the planning of the Herman Bergholtz residence on Renwick Heights ("Renwick Park Pickings," *Ithaca Daily Journal*, 21 May 1895, page 3), which was not built, plus projects mentioned in the main body of this thesis.



3-18. Charles B. Atwood, Daniel H. Burnham, Frederick Law Olmsted, *et al.*, Court of Honor basin, World's Columbian Exposition, Chicago, Illinois (1890-92; project), aerial perspective rendering of preliminary design (*The Century Magazine*, May 1892).



3-19. Charles B. Atwood, Forestry Building, World's Columbian Exposition, Chicago, Illinois (1892-93; destroyed), exterior view from the southeast (courtesy, Chicago Historical Society, #ICHi-02245; photo by C. D. Arnold, *ca.* 1893).

alignment of the Cascadilla Place approach to Cornell University,⁵⁹ where the informal, picturesque mode of landscape design popularized by the great nineteenth-century landscape architect Frederick Law Olmsted is evident. This would seem to reinforce Webster's reputation for having once worked for Olmsted;⁶⁰ however, Webster himself indicated that his training for landscaping had developed while working for Nehemiah Goodsell of Rochester and William Reed of New York City, both of whom operated plant nurseries. Despite this preference, the landscaping surrounding the main pavilions at Renwick Park was formally organized (Figure 3-14), as was much of the landscape design at the Chicago exposition.

But the most significant attribute that Renwick Park shared with the World's Columbian Exposition was the ability to create a very special sense of place, though each on a vastly different scale. The White City, as the 1893 exposition was commonly referred to, was quite capable of dumbfounding its visitors:

With a wheeled chair to save mother from the fatigue of walking we started down the line and so rapidly did we pass from one stupendous vista to another that we saw in a few hours many of the inside exhibits and all of the finest exteriors—not to mention a glimpse of the polygot amazelements of the Midway.

In pursuance of our plan to watch the lights come on, we ate our supper in one of the big restaurants on the grounds and at eight o'clock entered the Court of Honor. It chanced to be a moonlit night,

⁵⁹ "To Be Beautified," *Ithaca Daily Journal*, 2 November 1895, page 3. Webster was not the only design professional involved on this project with Miller, which ultimately included a formal entrance gate where Cascadilla Place meets Eddy Street and a new stone arch bridge over Cascadilla Creek, who has not received due credit for working with Miller. Professor Henry N. Ogden of the engineering faculty at Cornell University was also involved ("Campus Adornment," *Ithaca Daily Journal*, 4 June 1896, page 6; *Ithaca Daily Journal*, 20 March 1897, page 3); Ogden's specialty was the design of masonry arch bridges. The 4 June 1896 article specifically stated that "the plans [for the new bridge] are being drawn by Instructor Ogden of the Department of Civil Engineering."

⁶⁰ Henry Edward Abt, *Ithaca* (Ithaca, N. Y.: Ross W. Kellogg), 1926, page 132; however, no evidence of Webster having worked for Olmsted has been found.

and as lamps were lit and the waters of the lagoon began to reflect the gleaming walls of the great palaces with their sculptured ornaments, and boats of quaint shape filled with singers came and went beneath the arching bridges, the wonder and the beauty of it all moved these dwellers of the level lands to tears of joy which was almost as poignant as pain. In addition to its grandeur the scene had for them the transitory quality of an autumn sunset, a splendor which they would never see again.

Stunned by the majesty of the vision, my mother sat in her chair, visioning it all yet comprehending little of its meaning. Her life had been spent among homely small things, and these gorgeous scenes dazzled her, overwhelmed her, letting in upon her in one night flood a thousand stupefying suggestions of the art and history and poetry of the world.⁶¹

Renwick Park, on the other hand, had the ability to transform the mile and a quarter or so trip from Ithaca to the lakeshore into an excursion of memorable proportions:

But best of all were the times when the Band gave a Concert at Renwick. You knew about it before-hand. A picnic basket was packed with potato salad and hard-boiled eggs, and cold-tea which always became lukewarm, in a quart can. With your family you walked up to Tioga Street and stood waiting importantly for the street-car. Once aboard you went bumping along happily, past the houses, past Percy Field, the smell of the lake growing stronger, around the curve, and there it was, Renwick!

You climbed down and ran to find the best table for the picnic. There you put the basket and unpacked it. There were the bears to feed, and deer, slender and startled, and a chattering monkey who was always eating peanuts.

After you had eaten twilight fell, the sunset turning the lake to rose, then came night, the sound of lapping water, and the twinkling of many lights. The Band climbed into the round stand, Mr. Conway raised his baton, and unforgettable music floated out across the darkness. Row-boats and canoes glided in and out of the shadows near the shore. Mosquitoes sang about your ankles. Fans moved back and forth. You ate buttered popcorn and leaned sleepily against your Father. . .⁶²

⁶¹ Hamlin Garland, *A Son of the Middle Border* (New York, N. Y.: The Macmillan Company), 1918, pages 459-460.

⁶² Edith Horton, *A Child of the Nineties* (Ithaca, N. Y.: DeWitt Historical Society of Tompkins County, Inc.), 1971, pages 6-7.

Curiously, in late 1894, a design very similar to the main pavilions complex at Renwick Park was published in *The American Architect & Building News*.⁶³ This design was for a shelter and look-out on Castle Island (Figure 3-20) in Boston harbor and was the work of Edmund M. Wheelwright (1854-1912),⁶⁴ the City Architect of Boston, Massachusetts. The design featured two round, three-storied towers connected to a central two-story structure by a semi-circular colonnade; at the focal point of the colonnade was a tent-covered merry-go-round surmounted by a tall flagpole.

There is no indication in *The American Architect* as to when, or even if, this design was ever constructed; however, even if it had been built previous to its publication, the likelihood of Vivian or Gibb having known about it prior to their design for Renwick Park would seem remote. First, the only known instance of either having been in Boston occurred in 1895 when Gibb attended to some personal affairs

⁶³ *The American Architect & Building News*, volume XLVI, number 990 (15 December 1894), plates.

⁶⁴ Edmund March Wheelwright was born in 1854 at Roxbury, Massachusetts (now a part of Boston proper), where he was educated. In 1876 he graduated from Harvard University and then studied at the Massachusetts Institute of Technology and the *École des Beaux-Arts* during the next five years. Upon his return to the United States, he worked for Peabody & Stearns of Boston, and later, for McKim, Mead & White of New York City and E. P. Treadwell of Albany, New York. Although he apparently did not officially start his own office in Boston until 1885, he was the architect of "Kelp Rock" (the Edmund C. Stedman residence) of 1883 at New Castle, New Hampshire. In 1890, Parkman B. Haven joined Wheelwright as a partner in the firm of Wheelwright & Haven, and later in the 1890s, Edward A. Hoyt was added as a third partner in the firm of Wheelwright, Haven & Hoyt. Beginning in 1891, Wheelwright served for four years as the City Architect of Boston. In 1901, he was elevated to the Fellowship of the American Institute of Architects. Wheelwright died on 15 August 1912 at his home in Dedham, Massachusetts, after suffering a nervous breakdown in 1910. His best known works in Boston were the Horticultural Hall (1900-01) adjacent to McKim, Mead & White's Symphony Hall, the Opera House (1908; destroyed) and the Larz Anderson Bridge (1900-12). (Henry F. Withey and Elsie Rathburn Withey, *Biographical Dictionary of American Architects (Deceased)* (Los Angeles, Calif.: New Age Publishing Company), 1956, pages 648-649; Scully, *Shingle Style and Stick Style*, 1971, page 106; The Boston Society of Architects, *Architecture Boston* (Barre, Mass.: Barre Publishing), 1976, pages 69 and 172; Arnold Lewis, *American Country Houses of the Gilded Age* (New York, N. Y.: Dover Publications, Inc.), 1982, no pagination.)

there.⁶⁵ Second, the design had some significant differences that suggested an entirely different precedent than those of the Renwick Park pavilions.

The precedent for the Castle Island shelter and lookout would seem to be McKim, Mead & White's design for the Newport Casino (1879-81) in Newport, Rhode Island. There is the obvious connection to McKim, Mead & White since Wheelwright had worked for that firm, although apparently a few years after the Casino had been completed. There is also the similarity in plan between the Castle Island structure and the enclosing veranda of the Casino. Additionally, both designs eschew Classical references in the detailing of the supporting columns, and the flanking towers at Castle Island are somewhat reminiscent of the bulging clock tower (Figure 3-21) in the courtyard of the Casino.⁶⁶

The most significant aspect which suggests that the Castle Island design was derived from the Newport Casino and the Renwick Park design from the World's Columbian Exposition is the siting of the two projects. The pavilions complex at Renwick Park was oriented so that the principal facades faced squarely toward the lake in the same manner that the Peristyle complex faced the main basin of the Court of Honor at the Chicago exposition. The Castle Island shelter, on the other hand, revealed its flank to the waters of Boston harbor, which suggests the Newport Casino, since once the casino building is removed from the composition, the orientation of the veranda is of little consequence.

⁶⁵ "Personal Mention," *Ithaca Daily Journal*, 30 August 1895, page 3.

⁶⁶ This view was also published in M. G. Van Rensselaer, "Recent Architecture in America, II—Public Buildings," *The Century Magazine*, volume XXVIII, number 3 (July 1884), page 328.



3-20. Edmund M. Wheelwright, Castle Island shelter and lookout, Boston, Massachusetts (ca. 1884), presentation drawing of the exterior (*American Architect*, 15 December 1894).



3-21. McKim, Mead & White, Newport Casino, Newport, Rhode Island (1879-81), exterior detail of the courtyard (Sheldon, *Artistic Country-Seats*, 1886).

The greatest similarity between the Castle Island shelter and the main pavilions complex at Renwick Park was the semi-circular colonnade; however, this particular architectural device was fairly popular in the late nineteenth century. Not only was it used at the Newport Casino, the Castle Island shelter, and the main pavilions complex at Renwick Park, but Frank Lloyd Wright used this device in 1893 in his relatively obscure design for the municipal boat house at Lake Mendota for Madison, Wisconsin,⁶⁷ and in his unexecuted 1895 project for the Wolf Lake resort near Chicago, Illinois.⁶⁸ In addition, as previously noted, Charles B. Atwood's unexecuted design for the Peristyle complex was in the form of a semi-circle of thirteen columns. McKim, Mead & White also used this device in their design of 1892 for the library group for the New York University at New York City,⁶⁹ as did Willis Polk with his proposed colonnade and triumphal arch entrance of 1897 to A. Page Brown's Union Depot and Ferry House of 1893-98 in San Francisco, California.⁷⁰ Furthermore, John Van Brunt used this device in his *ca.* 1896 design for the peristyle in North Terrace Park (now Kessler Park) at Kansas City, Missouri.⁷¹

⁶⁷ Grant Carpenter Manson, *Frank Lloyd Wright to 1910: The First Golden Age* (New York, N. Y.: Van Nostrand Reinhold Company), 1958, pages 59-61. This was perhaps the only commission that Wright ever received by way of a design competition.

⁶⁸ Manson, *Wright to 1910*, 1958, page 85.

⁶⁹ George Humphrey Yetter, "Stanford White at the University of Virginia: Some New Light on an Old Question," *Journal of the Society of Architectural Historians*, volume XL, number 4 (December 1981), pages 324-325.

⁷⁰ Richard Longstreth, *On the Edge of the World: Four Architects in San Francisco at the Turn of the Century* (New York, N. Y.: The Architectural History Foundation-Cambridge, Mass.: The MIT Press), 1983, pages 240-244.

⁷¹ Joan L. Michalak, *Kansas City* (Kansas City, Mo.: The Kansas City Chapter of the American Institute of Architects), 1979, page 25.

John Van Brunt (1855-1925) was one of three sons of G. V. Van Brunt, Commander of the United States Navy, who practiced architecture during the latter half of the nineteenth century and the early part of the twentieth century. The other two sons were Adriance Van Brunt (1836-1913) and Henry Van Brunt (1832-1903), with the latter being the most famous of

Throughout its twenty-year existence as an amusement park, Renwick Park underwent almost annual change in order to maintain and enhance its patronage from the residents of Ithaca and the surrounding area, which included a name change for a few years in the late 1890s to Renwick Beach. In addition to the many changes already mentioned in connection with the principal pavilions, numerous minor structures were constructed. The first of these were the boat and bath houses constructed on the park's 880-foot long pier, as well as a covered steamboat landing at the far end of the pier. By 1898, a photo pavilion, fruit stand, and a canvas-topped platform from which buttered popcorn was sold were clustered around the water tower. These were later joined by a bowling pavilion.⁷² A menagerie was also developed to the southwest of the dancing pavilion, and by 1898, its collection of animals included four very small foxes, plus a full-grown one, a woodchuck "with a bad temper," an opossum, a gray wolf named General Wyler, a number of docile deer, and a bear named 'Rastus, who had been at the park since she was a cub.⁷³ By

the three. In the late 1880s, John Van Brunt moved to Kansas City, Missouri, and was associated with his brother, Henry, in the firm of Van Brunt & Howe. He also served with Adriance for a period as architects for the Kansas City Parks Board, for which they designed: the peristyle in North Terrace Park (J. Van Brunt, *ca.* 1896), the Paseo Pergola (J. Van Brunt, *ca.* 1899), stables building (A. Van Brunt & Brother, 1904), and Shelter House No. 1 in Swope Park (A. Van Brunt, 1904-05). John Van Brunt was particularly interested in residential design and was responsible for the designs of the M. E. Dickinson residence, the J. R. Crowe Jr. residence, and the H. L. Root residence, alone, and the S. W. Moore residence, in partnership with Alfred W. Hertz, all at Kansas City, Missouri. (A. D. F. Hamlin, "The American Country House," *The Architectural Record*, volume XLII, number 4 (October 1917), pages 293 and 348-349; Fiske Kimball, "The American Country House," *The Architectural Record*, volume XLVI, number 4 (October 1919), pages 338, 339 and 361; Withey and Withey, *Biographical Dictionary*, 1956, pages 614-615; Michalak, *Kansas City*, 1979, pages 25, 32, 109 and 154.)

⁷² See *Sanborn Insurance Maps* of 1898, 1904, and 1910.

⁷³ "At Renwick Beach," *Ithaca Daily Journal*, 28 May 1898, page 3. As early as 1895, Renwick Park had acquired its first monkeys, an adult male and female plus one offspring, thanks to Mr. Hammond of Hammond & Lawson, lessee of the restaurant pavilion "Pick-Ups," *Ithaca Daily Journal*, 2 July 1895, page 3).

1900, a merry-go-round was a permanent attraction at the park,⁷⁴ and it was almost joined by a Ferris wheel, scenic railway, and other mechanical amusements in 1902,⁷⁵ but these later attractions never materialized.

After 1907, when A. H. Flint of New York City acquired a controlling interest in the Ithaca Street Railway Company, the street railway's interest in Renwick Park declined, and the amusement park was sold to the Renwick Park & Traffic Association, which included Edward G. Wyckoff, D. W. Burdick, Franklin C. Cornell, Charles H. Blood and Uri Clark, as incorporators.⁷⁶ After 1908, vaudeville was discontinued at the park due to the limited seating capacity of the theater and the increasing cost of high-grade vaudeville acts.⁷⁷ By 1914, the park seemed destined to close like the Cayuga Lake Park at the north end of the lake;⁷⁸ however, a last effort to rescue the park was attempted by Paul K. Clymer, Theodore W. Wharton and Finch H. Stevens who incorporated the Renwick Park Amusement Company with a capital stock of \$10,000 and with the intention of renovating the

⁷⁴ "At Renwick Park," *Ithaca Daily Journal*, 31 March 1900, page 3.

⁷⁵ "Terse Tales," *Ithaca Daily Journal*, 30 June 1902, page 7.

⁷⁶ Abt, *Ithaca*, 1926, page 132.

⁷⁷ "Renwick Park Is Not to be Abandoned," *Ithaca Daily Journal*, 25 March 1908, page 3.

⁷⁸ "Cayuga Lake Park to be Discontinued?," *The Ithaca Journal*, 11 March 1914, page 7. This amusement park was operated by the Geneva, Seneca Falls & Auburn Railroad Company which placed a major blame for the park's annual losses during the last several years of its existence on the cessation of through steamboat traffic on the lake; the site of this former amusement park is now a New York state park. A history of Cayuga Lake Park and its transformation into Cayuga Lake State Park can be found in Hilda R. Watrous, *The County Between the Lakes: A History of Seneca County, 1876-1982* (Waterloo, N. Y.: Seneca County Board of Supervisors), 1982, pages 136-167.

grounds and constructing a 2,000-seat outdoor theater.⁷⁹ This effort fell through, and in the following year, the park was leased to Theodore W. and Leopold D. Wharton of Wharton, Inc., for use as a motion picture studio.⁸⁰

Even though neither Vivian nor Gibb had any apparent involvement with the design work that occurred to allow Renwick Park to be used as a motion picture studio. As previously described, the former dance pavilion was enclosed with stucco-clad walls and a shed dormer was constructed, aligned with the west wall, allowing the building to function as the Wharton brothers' primary interior studio. The other Renwick Park structures were utilized with relatively little exterior alterations, and a variety of other structures were construction as needed for various cinematic productions.

During the five years during which Wharton, Inc., used Renwick Park, the firm filmed more than one hundred film titles in Ithaca. Most of these were multi-part serials, like "The Romance of Elaine," which starred Pearl White (1889-1938) and Lionel Barrymore (1878-1954), and a smaller number three-reel and five-reel feature films. While "The Exploits of Elaine" was extraordinarily successful as the first movie serial to gross more than \$1 million in ticket sales, the Wharton brothers were dependent upon others to distribute their films. This was ultimately the downfall of their studio operation at Renwick Park. Their distribution problems became acute after a successful, but drawn-out and contentious, lawsuit with

⁷⁹ "Put Renwick Park on Better Basis as Public Resort," *The Ithaca Journal*, 30 April 1914, page 7.

⁸⁰ "Whartons Likely To Lease Renwick Today," *The Ithaca Journal*, 5 April 1915, page 7; "Renwick To Lose Its Summer Character," *The Ithaca Journal*, 6 April 1915, page 7. The Whartons began the transformation from amusement park to motion picture studio almost immediately by awarding a contract to Driscoll Brothers & Company to remodel the former dancing pavilion ("Begin Work On Wharton Studio," *The Ithaca Journal*, 14 April 1915, page 7).

William Randolph Hearst, who had financed many of their films, while his International Film Service had distributed many of them and his newspapers had publicized the films. In addition, some of their post-World-War-I productions did not fare well at the box office, forcing the Whartons into bankruptcy.⁸¹

After filing for bankruptcy, the studio facilities at Renwick Park were leased to others to help pay outstanding debts. Grossman Pictures and Cayuga Pictures used the studio at Renwick Park briefly in 1920, Cayuga Pictures' "If Women Only Knew" being the last silent film to be made in Ithaca; however, the altered dance pavilion cum movie studio remains one of the few studio buildings surviving from the silent-film era in the United States and has been proposed by the Ithaca Motion Picture Project to be rehabilitated as a motion picture museum focused on the Wharton brothers activities in Ithaca and as part of an overall rehabilitation of Stewart Park and the Renwick Park pavilions.⁸²

Although Renwick Park was no longer available for use by the public, it was not forgotten. During the mayoralty of Edwin C. Stewart, the City purchased the park in 1921. Mayor Stewart, who had been a leading force behind the acquisition of the park, died before his term had expired and left \$150,000 for development of the park as a public facility. In turn, Renwick Park was renamed in honor of the mayor. Herman Bergholtz was given the task of overseeing the rehabilitation of the extant

⁸¹ Ted Hamilton, "Ithaca's Silent Silvers," *Cornell Daily Sun*, 23 October 2008, accessed at www.cornellsun.com, 4 May 2013; Allison Musante, "Silent No Longer—Locals Restore Ithaca's Silent Movie Studio," *Fuse*, 17 December 2008, accessed at fuse.ithaca.edu, 4 May 2013; Lori Sonken, "Ithaca Motion Picture Project celebrating city's place in film history," *Ithaca Times*, 5 October 2011 (updated, 10 October 2011), accessed at www.ithaca.com, 4 May 2013; Lori Sonken, "Ithaca Silent Movie History" and "Theodore Wharton Filmography," <http://ithacamotionpictureproject.org/history>, accessed on 4 May 2013.

⁸² Lori Sonken, "Ithaca Motion Picture Project pushes for creation of museum to mark city's film history," *Ithaca Times*, 1 August 2012 (updated, 28 March 2013), accessed at www.ithaca.com, 4 May 2013.

pavilions, which resulted in Stewart Park becoming by 1926 “more beautiful and more extensively patronized than ever before.”⁸³ The loss of the elevated veranda floor and the associated balustrade apparently occurred in the 1930s

In addition to Renwick Park, Herman Bergholtz and his Scranton financiers began in 1894 the development of Lake View Cemetery on a hillside location just north of the city limits between East Shore Drive and Wyckoff Avenue. The landscape architect was again William Webster, who modeled Lake View Cemetery along the lines of Spring Grove Cemetery at Cincinnati, Ohio, which Webster ranked as “the handsomest cemetery in the world.”⁸⁴

Development of the cemetery occurred at a slower pace than Renwick Park, perhaps due to an anticipated slower return on investment. At any rate, little was accomplished in 1894 beyond mapping and plotting of burial lots. This resulted in the necessity of storing bodies to be buried at Lake View Cemetery in the Corporation Vault of the City Cemetery on East Hill.⁸⁵

⁸³ Abt, *Ithaca*, 1926, pages 146-147. Since Vivian was one of the original architects of the Renwick Park pavilions and was involved with Bergholtz decided to return permanently to Ithaca in 1909, the possibility does exist that Vivian was also involved in the rehabilitation of the pavilions at Stewart Park. In addition, Vivian was involved in a number of other City of Ithaca projects during the mid-1920s; however, no documentation has been found to substantiate such speculation.

⁸⁴ “City Chat,” *Ithaca Daily Journal*, 1 June 1894, page 3. Curiously, in light of Webster’s reputed association with Olmsted, Spring Grove Cemetery was planned by the talented German-born gardener Adolph Strauch; see Albert Fein, “The American City: The Ideal and the Real,” in Edgar Kaufmann, Jr., *The Rise of an American Architecture* (New York, N. Y.: The Metropolitan Museum of Art-Praeger Publishers, Inc.), 1970, page 98.

⁸⁵ “City Chat,” *Ithaca Daily Journal*, 3 April 1895, page 3; “City Chat,” *Ithaca Daily Journal*, 11 April 1895, page 3. L. C. Foster, formerly of Cornell University, had the distinction of being the first permanent resident of Lake View Cemetery (“City Chat,” *Ithaca Daily Journal*, 12 April 1895, page 3). Foster was Ithaca’s Superintendent of Education at the time of his death; see “Important Positions Well Filled,” *Ithaca Daily Journal*, 3 April 1895, page 3.

In 1895, the formal landscape development of the cemetery was begun with the hiring of Alfred Smith as gardener and John Bradley as a skilled grader. In addition, plans were made to initiate the architectural embellishment of the cemetery by erecting several functional and a couple of ornamental structures. The functional structures included a receiving vault, a caretaker's lodge (for Mr. Smith), and a greenhouse, while the ornamental structures included an entrance gate and a fountain.

Unlike Renwick Park, despite an almost identical set of participants, design responsibilities at Lake View Cemetery were oddly fragmented. As the landscape architect, Webster would have had responsibility for the landscaping and the placement of the various structures to be erected by the Lake View Cemetery Company, but he did not design any of the actual structures. Design for the receiving vault, as well as the entrance gate, was entrusted to Vivian & Gibb, while Stephen M. Oltz was apparently allowed to design the caretaker's lodge and the greenhouse in addition to the actual construction of them.⁸⁶ Responsibility for the design of the fountain is not known, but the fountain was likely a boughten item.⁸⁷

The fragmentation of design responsibility was most evident at the main entrance (Figure 3-22) to the cemetery off East Shore Drive. Here were placed the

⁸⁶ As with most local contractors, S. M. Oltz designed some of the houses that he constructed; however, the road-watering cart that Oltz had designed and built for Renwick Park at a cost savings of 200 to 300 percent ("Park Pickings," *Ithaca Daily Journal*, 10 July 1895, page 3) may have been the thing that convinced Bergholtz to let Oltz design the lodge.

⁸⁷ No image of the fountain has been found, which suggests that it was a relatively simple item. Prefabricated fountains were common enough to be included in manufacturer's catalogues of products, like the slightly later Haller Fountain (1906) at Port Townsend, Washington, which was featured as "Venus, Rising from the Sea" in the 1875 catalogue of The Mott Iron Works of New York and as "Innocence" when exhibited at the 1893 World's Columbian Exposition; see Allen T. Denison and Wallace K. Huntington, *Victorian Architecture of Port Townsend, Washington* (Seattle, Wash.: Hancock House Publishers, Inc.), 1978, pages 169-171.



3-22. Vivian & Gibb, entrance gate (1895; partially destroyed); Stephen M. Oltz (builder), greenhouse (1895; destroyed) and caretaker's lodge (1895); William Webster (landscape architect), Lake View Cemetery, Ithaca, New York (1894-97), exterior view from the northwest (courtesy, DeWitt Historical Society [The History Center], #N4.155, *ca.* 1896).



3-23. Richardson & Pierce, Grove Cemetery funeral chapel and entrance gateway, Trumansburg, New York (1892-93), exterior view from the northwest (Author, 1980).

greenhouse, the caretaker's lodge, and the entrance gate. The greenhouse was located to the north of the caretaker's lodge and was extremely utilitarian in design. The lodge had greater pretensions of high-style architecture and, in its original condition, was a competent derivative of the contemporaneous Phi Delta Theta chapter house (Figure 4-26) by Vivian & Gibb, for which Oltz had the general construction contract. The entrance gate consisted of six rough-hewn stone posts, each terminated with classical moldings, and which once supported wrought-iron gates and box planters. Two of the six posts are attached to the caretaker's lodge in an unsuccessful attempt to forge an ensemble out of the two disparate designs. This failure is all the more apparent if one compares the Lake View Cemetery entrance with that of the Grove Cemetery at Trumansburg, New York.

Development of Grove Cemetery began in 1847 with the incorporation of the Grove Cemetery Association on 20 May and its formal organization of 24 May, at which time Nicholl Halsey was elected President, N. B. Smith was elected Secretary, and Walker Glazier was elected Treasurer. On 2 August 1847, the Association bought the first eight acres of the present cemetery from Smith Durling. The purchase was followed by an additional seven acres on 5 June 1858, and the cemetery was further enlarged during the late 1880s.⁸⁸

The incorporation of the Grove Cemetery Association represented a philosophical change regarding the burial of the dead that had become prevalent in the United States during the nineteenth century. This change was in response to the increasing concern regarding the perpetual care of burial grounds as too often church

⁸⁸ *A History of Trumansburg* (Trumansburg, N. Y.: The Free Press), 1890, pages 113-114; Carolyn A. Martin, *Trumansburg, New York, Incorporation Centennial* (Trumansburg, N. Y.: The Trumansburg Centennial Association, Inc.-The Trumansburg, N. Y.: The Free Press), 1972, page 65; David A. Rash with Barbara E. Ebert, "Final Resting Places," *Historic Ithaca Newsletter*, volume VI, number 1 (Winter 1988), pages I-IV.

graveyards were not being adequately maintained.⁸⁹ The movement for “detached” cemeteries that were maintained by either a municipality (like the City Cemetery at Ithaca or Oakland Cemetery at Atlanta, Georgia,⁹⁰) or by a private entity (like the Grove Cemetery Association or the Lake View Cemetery Company), began in 1796 with the establishment of the Grove Street Cemetery at New Haven, Connecticut.⁹¹ This movement, however, did not become popular until the nineteenth century with the establishment of the Mount Auburn Cemetery at Cambridge, Massachusetts, in 1831.⁹² With its romantic landscaping and inclusion of architectural features like an Egyptian Revival gateway, the Mount Auburn Cemetery set the precedent for later “gardens of the dead,” like the Laurel Hill Cemetery of 1836 at Philadelphia, Pennsylvania,⁹³ the Green-Wood Cemetery of 1840 at Brooklyn, New York,⁹⁴ or the Evergreen Cemetery of 1848 at New Haven.

In 1869, when Grove Cemetery was laid out, graded and planted, its plan

⁸⁹ These concerns were, and are still, well taken; see Elizabeth Morse-Cluley, “Cemetery Art Fights for Life,” *Historic Preservation*, volume XXXIII, number 4 (July/August 1981), pages 28-33.

⁹⁰ David Terrell, “Oakland Cemetery,” *American Preservation: The Magazine for Historic Preservation*, volume II, number 6 (November-December 1979), pages 41-48.

⁹¹ David L. Daggett IV, editor, *History of Grove Street Cemetery, New Haven, Connecticut* (New Haven, Conn.: Junior League of New Haven, Inc.-Proprietors of the New Haven Burying Ground), undated pamphlet, and Patrick L. Pinnell, *Yale University – The Campus Guide* (New York, N. Y.: Princeton Architectural Press), 1999, pages 108-109.

⁹² Robert Bell Rettig, *Guide to Cambridge Architects: Ten Walking Tours* (Cambridge, Mass.: The MIT Press), 1969, entry O27. Boston physician Jacob Bigelow partly designed the Mount Auburn Cemetery including its Egyptian Revival gateway.

⁹³ Edward Teitelman and Richard W. Longstreth, *Architecture in Philadelphia: A Guide* (Cambridge, Mass.: The MIT Press), 1974, pages 155-156. This cemetery was designed by John Notman; see Constance M. Grief, *John Notman, Architect, 1810-1865* (Philadelphia, Penn.: The Athenaeum of Philadelphia), 1979, pages 18-20.

⁹⁴ Norval White and Elliot Willensky, *AIA Guide to New York City, Fourth Edition* (New York, N. Y.: Three Rivers Press), 2000, page 687.

also followed the romantic precedent of the Mount Auburn Cemetery. While the romantic landscaping of Grove Cemetery was in place relatively quickly, its architectural embellishment did not begin until late in the nineteenth century with a substantial stone receiving vault (Figure 3-24), which was constructed “at a cost of several thousands of dollars” in 1888.⁹⁵ Within five years, the receiving vault was joined by an even more substantial structure.

In 1892, planning was begun for the erection of a funeral chapel at the entrance to the cemetery. As luck would have it, the old Greek Revival academy building on Elm Street burnt to the ground on 17 February 1892. The architectural firm of Richardson & Pierce of Rochester, New York, was given the commission to design the new Union Free Academy building, which was completed in time for classes in the fall of 1893. The Grove Cemetery Association was evidently impressed by this “magnificent brick building,”⁹⁶ which was to go the way of its predecessor in 1924, since the Association commissioned Richardson & Pierce to design the chapel building, which also came to include a gateway as well. The resulting Richardsonian Romanesque design (Figure 3-23) was built by A. Hodgens and L. H. Gould in 1893 of medium brown stone and trimmed with Ohio free stone.⁹⁷ Curiously, the model for this delightful structure was not by H. H. Richardson but rather by McKim, Mead & White – specifically, their gate lodge of

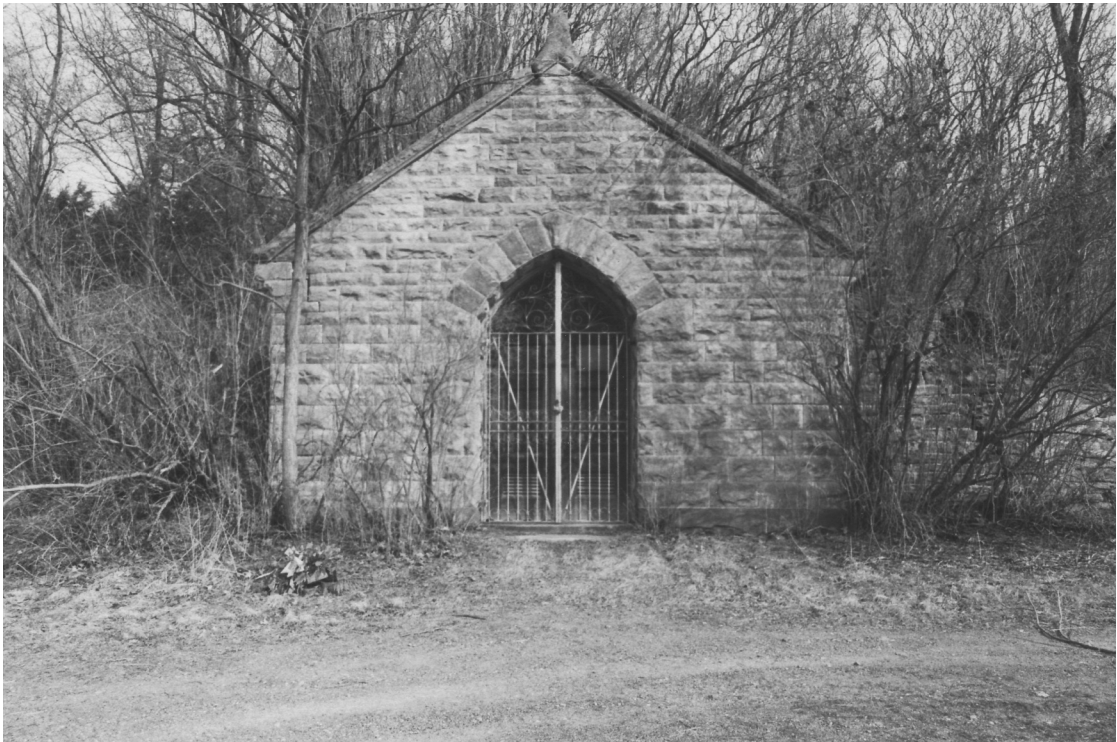
⁹⁵ *History of Trumansburg*, 1890, page 114.

⁹⁶ Lydia Sears, *A History of Trumansburg, New York, 1792-1967* (Trumansburg, N. Y.: author), 1968, page 88.

⁹⁷ Martin, *Trumansburg Incorporation Centennial*, 1972, pages 65 and 68; conversation with Jean France, Assistant Lecturer with the Department of Fine & Applied Arts, University of Rochester, on 12 June 1981. The original drawings for both the Union Free Academy building and the Grove Cemetery funeral chapel are in the collections of the Rochester Museum & Science Center. Both buildings were long thought to have been works of W. H. Miller, as indicated by a conversation with Bruce M. Payne, Town of Ulysses Supervisor, on 7 September 1980.



3-24. Grove Cemetery receiving vault, Trumansburg, New York (1888), exterior view from the southeast (Author, 1981).



3-25. Vivian & Gibbs, Lake View Cemetery receiving vault, Ithaca, New York (1895), west facade (Author, 1981).

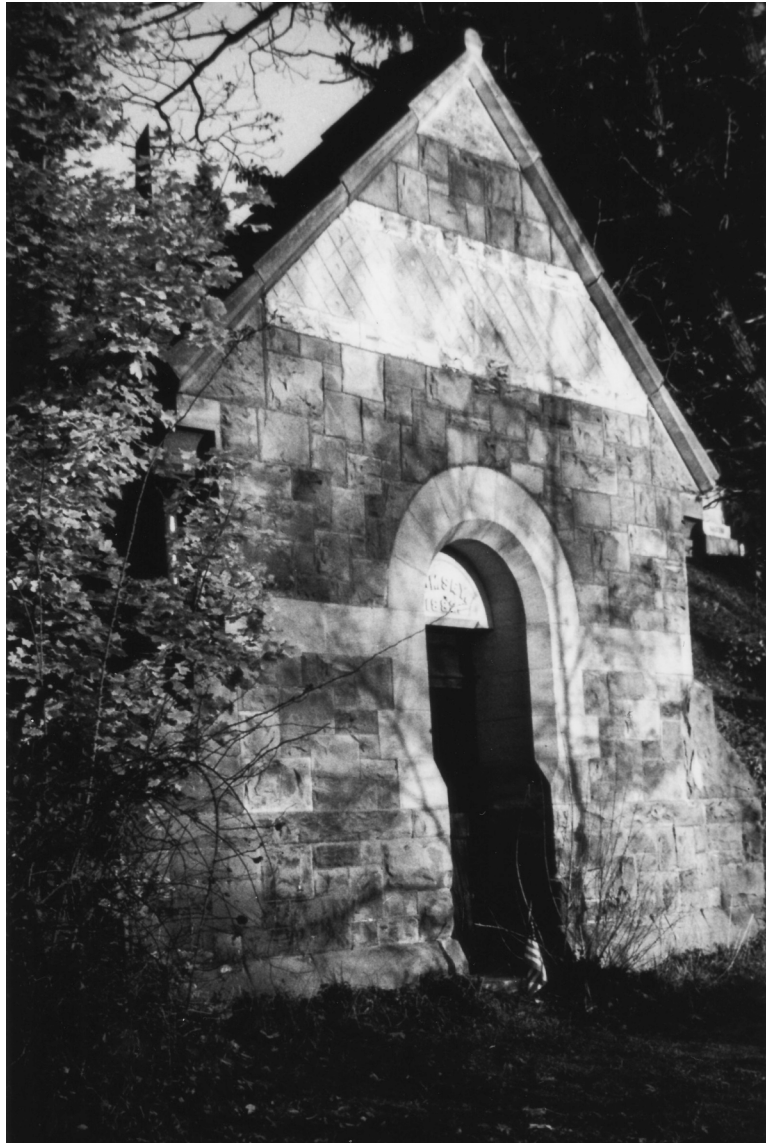
1883 for the Charles J. Osborn estate at Mamaroneck, New York.⁹⁸ While the joining of the arched entrance portal to the funeral chapel is rather abrupt, Richardson & Pierce's work is more recognizably the work of one author than the obviously forced entrance ensemble at Lake View Cemetery.

In the cemetery proper, the receiving vault and chapel envisioned by the Lake View Cemetery Company was reduced to a receiving vault only. This simple masonry structure of rough-hewn stone (Figure 3-25) is set into the hillside like the Grove Cemetery receiving vault or the many funerary vaults of Ithaca's leading families at the City Cemetery, like the Rumsey family vault of 1888 (Figure 3-26). With its entrance spanned by a segmental pointed arch the design was as close to a formal Gothic Revival structure as Vivian & Gibb were ever to come in built form and was perhaps reflective of the original design program. The entrance to the receiving vault still has the original paneled doors and wrought-iron gates, the latter echoing the ornamental designs of the now lost entrance gates.

The prestige of Lake View Cemetery as a burial location was greatly enhanced when Captain William O. Wyckoff died in 1895. At the time of his death, Captain Wyckoff was no longer residing in Ithaca, but he had been a long-time resident of the city. His sons, Edward G. and Clarence F. Wyckoff, decided to use part of the Wyckoff fortune, derived in the main from the manufacture and sale of Remington typewriters,⁹⁹ to erect a mausoleum to hold the remains of their father and their mother, who had died on 1 June 1895—only five weeks prior to Captain Wyckoff's death on 7 July. The sons chose Lake View Cemetery as the site for the mausoleum where they were able to select a lot commanding a central location

⁹⁸ *Works of McKim, Mead & White*, Volume I, plate 13b.

⁹⁹ As mentioned in the Preface, this thesis was originally typed on a Remington Quiet-Riter portable typewriter.



3-26. Rumsey funerary vault, City Cemetery, Ithaca, New York (1888), exterior view from the northwest (Author, 1980).

within the cemetery grounds. Their choice of W. H. Miller as the architect for this handsome rough-hewn stone structure with a dignified Tuscan portico¹⁰⁰ (Figure 3-27) was hardly unexpected as Miller had been one of the pall-bearers at Captain Wyckoff's funeral. The design, which ranks among the best of Miller's works, is somewhat ironic in that it was surely modeled after the Henry E. Russell mausoleum in Woodlawn Cemetery at New York City, which had been completed in 1894 to the design of McKim, Mead & White;¹⁰¹ Russell was the former partner of Cornelius B. Erwin.

In 1909, a second mausoleum was constructed in Lake View Cemetery. This one was for the Cornell family and a project initiated by Franklin C. Cornell before his death on 22 January 1908.¹⁰² Like the Wyckoff mausoleum, the Cornell mausoleum was designed by Miller utilizing stone construction, here executed with smooth-faced ashlar masonry, with a portico of four Roman Doric columns (Figure 3-28). Also like the Wyckoff mausoleum, the Cornell mausoleum seems to have been modeled after a design by McKim, Mead & White; this time, the Robert and Ogden Goelet mausoleum at Woodlawn Cemetery, which had been completed in 1899.¹⁰³ The structure was constructed by the Harrison Granite Company of New York City, while the exquisite decorations of the interior (Figure 3-29) were the product of Tiffany & Company, also of New York City.¹⁰⁴

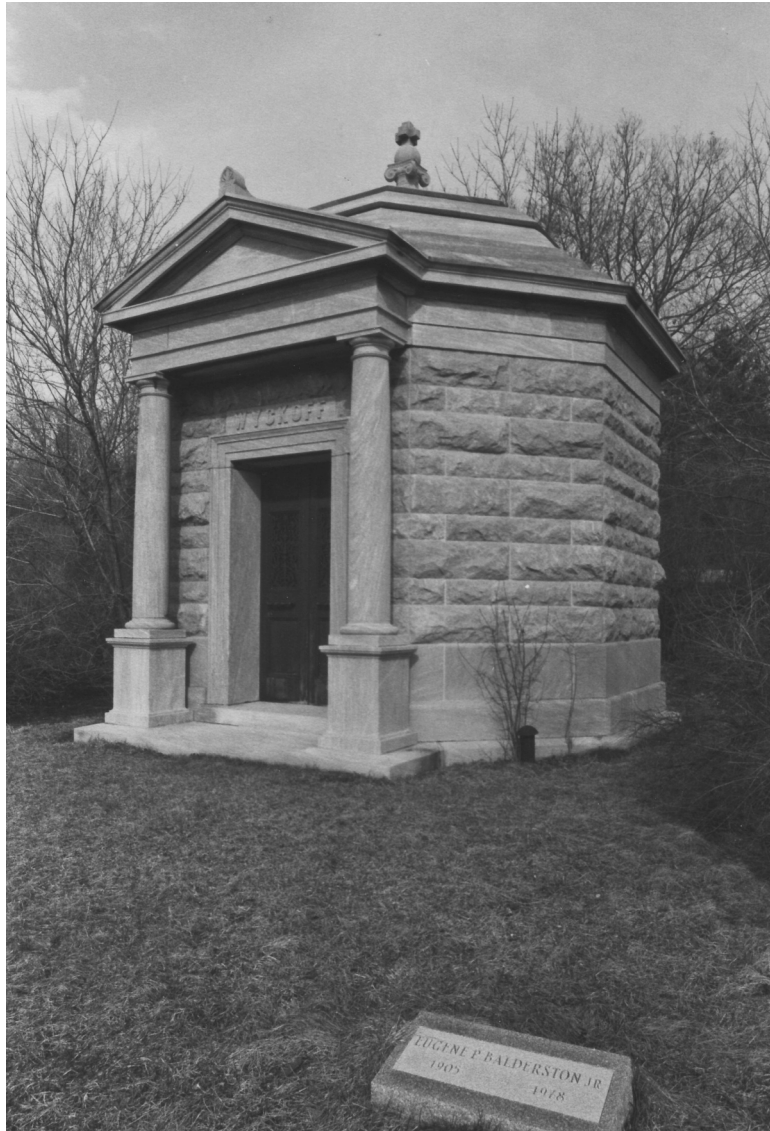
¹⁰⁰ "Pick-Ups," *Ithaca Daily Journal*, 28 August 1895, page 3.

¹⁰¹ *Works of McKim, Mead & White*, Volume III, plate 217d.

¹⁰² *Ithaca Daily Journal*, 6 January 1909, page 8.

¹⁰³ *Works of McKim, Mead & White*, Volume III, plate 217c.

¹⁰⁴ *Stone: A Monthly Publication Devoted to the Stone Industry in All of Its Branches*, volume XXIX, number 12 (May 1909), page 553; *Ithaca Daily Journal*, 31 October 1910, page 3.



3-27. W. H. Miller, Wyckoff mausoleum, Lake View Cemetery, Ithaca, New York (1895), exterior view from the southwest (Author, 1981).



3-28. W. H. Miller, Cornell mausoleum, Lake View Cemetery, Ithaca, New York (*ca.* 1907-10), northeast facade (Author, 1981).



3-29. W. H. Miller with Tiffany & Company (interior decoration), Cornell mausoleum, Lake View Cemetery, Ithaca, New York (*ca.* 1907-10), interior view looking to the southwest (Author, 1981).

The tomb of W. H. Miller (Figure 3-30) is located opposite, and on axis with, the entrance of the Cornell mausoleum and is marked by a tall medieval wrought-iron cross that Miller had brought from Europe.¹⁰⁵ The two gravesites act as complimentary foils to each other and create an understated presence of formal orderliness.

The third and final mausoleum to be constructed at Lake View Cemetery was a commercial venture by the Eastern Mausoleum Company of Buffalo, New York. Planning for the mausoleum began in 1912 with the design being completed by early 1913, which was featured in the company's promotional campaign to sell vaults;¹⁰⁶ construction was begun in 1914.¹⁰⁷ The architect of this mausoleum has not been discovered, and although it is considerably larger than either of the two earlier family mausoleums, the Eastern Mausoleum Company's mausoleum (Figure 3-31) shares design attributes with both of the smaller structures. The mausoleum has a tripartite facade similar to the Cornell mausoleum, and the exterior walls are of rough-hewn ashlar masonry like the Wyckoff mausoleum, though the stone surface is not as robust in texture. Unlike either of the two earlier mausolea, there is no portico – the entrance is framed by simplified Tuscan pilasters supporting an entablature.

Among the many persons interred within this handsome structure are Elizabeth W. Vivian and her husband, Clinton L. Vivian (Figure 3-32). Considering Vivian's later involvement with Herman Bergholtz, the local developer of Lake View

¹⁰⁵ Gyrisco, *Guide to Miller*, 1978, page iv.

¹⁰⁶ *Ithaca Daily Journal*, 29 July 1912, page 7; *Ithaca Daily Journal*, 1 February 1913, page 5 (paid advertisement).

¹⁰⁷ "Building Mausoleum of Classic Design," *The Ithaca Journal*, 25 June 1914, page 6.



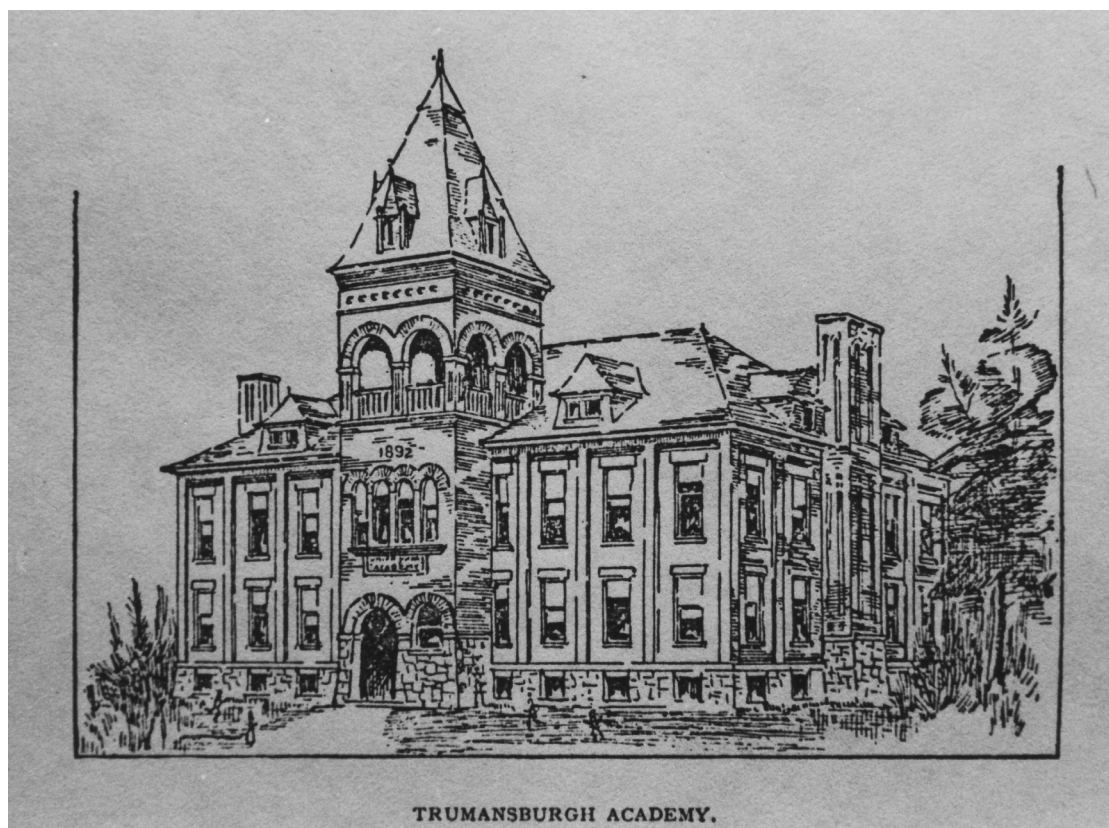
3-30. W. H. Miller, Miller grave site, Lake View Cemetery, Ithaca, New York (*ca.* 1909), exterior view from the southwest (Author, 1981).



3-31. Eastern Mausoleum Company mausoleum (now Lake View Cemetery mausoleum), Lake View Cemetery, Ithaca, New York (1912-14), northeast facade (Author, 1981).



3-32. Vivian burial site, Lake View Cemetery mausoleum, Lake View Cemetery, Ithaca, New York, interior view of vault markers (Author, 1981).



3-33. Richardson & Pierce, Union Free Academy building, Trumansburgh, New York (1892-93; destroyed), sketch of exterior (Selkreg, ed., *Landmarks of Tompkins County*, 1894).

Cemetery, it is singularly appropriate that of the three original designers of the cemetery—Vivian, Gibb, and Webster—only Vivian is buried there.

For public institutions

Shortly after construction began on the Cascadilla School boathouse and the Renwick Park pavilions in 1894, Vivian & Gibb received their first commissions from a public body. The first to be discussed was from the City of Ithaca for a modest firehouse. The second was for a somewhat larger schoolhouse for the Ludlowville Board of Education.¹⁰⁸

Nearly three decades after the founding of Cornell University, the residential district to its immediate south had developed into an increasingly dense mix of residential and commercial properties, now known as Collegetown. By the early 1890s, this district was still reliant upon the fire apparatus housed in downtown Ithaca for its fire protection. To remedy this situation, at least in part, the William H. Sage Fire Company was organized on 19 September 1894 to provide fire protection services in the Collegetown area of Ithaca, and during the following month forty-seven men signed up as volunteers for the new company. The use of a site on Dryden Road just west of Heustis Street (now College Avenue) was obtained from Jonathan Snaith, a prominent local builder. Due to cost constraints, the firehouse (1894-95; altered) for the new company was of wood-frame construction (Figure 3-34). While the firehouse was under construction by Arthur Merrill, W. H. Sage objected to his name being used and the name of the fire company was

¹⁰⁸ No actual documentation, other than the building itself, has been found to confirm Vivian & Gibb's role as the architect of the Ludlowville Union Free School; however, the building is a virtual catalog of Vivian signatures, particularly the tower. In addition, Vivian was the architect of the 1909-10 addition to the building, which, in itself, suggests his involvement with the design of the original building as well.



3-34. Vivian & Gibb, Neriton Fire Company No. 9 firehouse, Ithaca, New York (1894-95; altered), exterior view during relocation to new site (courtesy, DeWitt Historical Society [The History Center], #O15.88, 1905).

changed to Neriton Fire Company No. 9 on 5 February 1895. The upper story of the firehouse was clad in shingles, and the hip roof was capped by an open-frame cupola containing the fire bell.¹⁰⁹ Here, the design recalled the earlier Cascadilla School boathouse, only more spare in detail and rectilinear in shape. The first story was clad in clapboard and the front face was provided with Roman Doric pilasters at the corners and to frame the doors for the engine bay. This gave the building a modest civic presence.

Around the turn of the twentieth century, John Snaith sold the firehouse property to John Gainey. Gainey approached the city about moving the firehouse off this property and onto a lot that he also owned on Heustis Street. In 1905, the city agreed to Gainey's proposal and relocated the building to the new site, with the expectation of building a more substantial replacement structure. Initially, the city anticipated a wholly new structure for Neriton Fire Company No. 9; however, budgetary constraints resulted in the new brick structure by Gibb & Waltz becoming a frontispiece for the earlier building. At this time, the earlier building lost its Roman Doric pilasters and the open-frame cupola on the roof.¹¹⁰

¹⁰⁹ The basic massing of the first Neriton Fire Company No. 9 building was similar to other wood-frame firehouse buildings during the latter part of the nineteenth century; see Rebecca Zurier, *American Firehouse*, 1982, pages 58-65. The Neriton firehouse would be the last with a separate fire bell.

¹¹⁰ Documentation for the history of the Neriton Fire Company No. 9 was provided to the author by Mary Raddant Tomlan and included the following citations: *Ithaca Daily Journal*, 18 August 1894 (page 3), 23 August 1894 (page 3), 25 August 1894 (page 3), 5 September 1894 (page 3), 6 September 1894 (page 3), 15 September 1894 (page 3), 17 September 1894 (page 3), 28 September 1894 (page 3), 19 October 1894 (page 3), 20 October 1894 (page 3), 23 October 1894 (page 3), 16 November 1894 (page 3), 23 November 1894 (page 3), 28 November 1894 (page 3), 21 December 1894 (page 3), 22 December 1894 (page 3), 7 March 1895 (page 3), 6 April 1905 (page 6), 20 April 1905 (page 3), 25 April 1905 (page 6), 3 May 1905 (page 3), 18 May 1905 (page 6), 20 July 1905 (page 6), 8 August 1905 (page 3—2 items), 12 March 1907 (page 3), 4 April 1907 (page 3), 8 April 1907 (page 6), 7 January 1908 (page 6); *Cornell Daily Sun*, 19 January 1895 (page 4); Common Council meeting minutes, 21 August 1894, 5 September 1894, 17 October 1894, 21 November 1894, 5 December 1894 (mentions Vivian & Gibb); Ithaca Fire Department Collection V-1-5-7, Box C

Meanwhile in Ludlowville, that community was dealing with a different type of population growth issue. When Grant H. Halsey came to Ludlowville as teacher and principal in 1892, he found more students than could be reasonably accommodated in the 1810 schoolhouse and whose needs demanded more than one teacher. By 1893, he had succeeded in arousing sufficient interest in a new and larger schoolhouse to cause a series of special school meetings to be called to discuss the matter.¹¹¹ The meetings were successful, as by the end of August 1894 preparations were underway to remove the old schoolhouse from the site and to begin construction for a new one. The old building continued to do duty as the schoolhouse until January 1895 when classes and the old school bell were transferred to the new building, which was dedicated on 1 February 1895.¹¹²

The new building allowed the start of a library and the expansion of the academic curriculum to include music and science in addition to the fundamentals of reading, writing and arithmetic.¹¹³ For Ludlowville, the new building represented a concrete realization of their hopes, not only for their children's future, but also for the future of their small hamlet:

Ludlowville is booming that is sure. It has only been resting for the past few years to get a new start. In the last two years we have seen the Salt Plant anchored, many new houses raised and old ones repaired. A union free school established and a handsome new

(annual reports). Mary Tomlan's research also indicated that Vivian & Gibb donated their design services to the city on this projecting, suggesting that Vivian was the partner in charge of the project; however, the design itself should be considered to have been a work of the partnership and not necessarily of either partner.

¹¹¹ Alice Adele Bristol, *A Booming in the Ears as it Echoes Around Ludlowville and Lansing of the Finger Lake Region* (Ithaca, N. Y.: unpublished typescript/DeWitt Historical Society of Tompkins County), not dated, pages 40-41.

¹¹² Bristol, *A Booming in the Ears*, n.d., page 41.

¹¹³ Bristol, *A Booming in the Ears*, n.d., page 41.

building raised. The Presbyterian church revived, our cemetery refenced and the grounds improved and other improvements too numerous to mention. Then we hope will come the new road to the lake, a telephone to the depot and eventually electric lights and street cars and with these will appear larger population, more work for men and with [the] discontinuance of road carts, more business for our merchants. Hope is revived in all hearts as to the future of our village.

The dedicatory exercises of the Union Free School building were held in the Presbyterian church on Friday evening, Feb. 1st. Too much cannot be said in praise of the meeting. Eloquent and stirring addresses were given by Prof. Wood of the Groton Union School and Prof. Bigelow of the Moravia School and also by Rev. Mr. Myers of the M. E. church [and] Rev. W. W. Ketchum of the Presbyterian church. We are all justly proud of our principal Mr. G. H. Halsey. His presentation address was excellent and well rendered and we all feel greatly indebted to him for his untiring efforts in aiding us to secure a Union Free School and also for making this important meeting such a grand success. The music, flag Miss Flora Sincerbeaux, and the musical instructress, Miss Frances R. Lyon. The address given by our commissioner Miss Gale was all that could be desired.

After the exercises at the church the audience adjourned to the new school building where they were served with an elaborate repast and after a social hour returned to their homes well satisfied with the evening and proud of the new buildings and grateful for the efforts of those who have been instrumental in securing for us our Union Free School.¹¹⁴

In plan, with two adjacent classrooms on each of the principal floors behind the central bell tower, the building is not especially remarkable. This is similar to the East Hill School designed by William H. Miller and Edward B. Green in 1880,¹¹⁵ nearly fifteen years earlier.

In style, the school building was a radical departure for local school architecture. The most school building constructed in Tompkins County previous to the Union Free School at Ludlowville was the Union Free Academy at Trumansburg. The Union Free Academy building had been designed by Richardson & Pierce to

¹¹⁴ "Ludlowville," *Ithaca Daily Journal*, 6 February 1895, page 3.

¹¹⁵ Gyrisco, *Guide to Miller*, 1978, pages 43-48.

replace the old Greek Revival which was destroyed by fire on 17 February 1892.¹¹⁶

Richardson & Pierce's design (Figure 3-33) was Richardsonian Romanesque Revival in style and rendered in brick and stone.¹¹⁷ Although the choice of wood for the Ludlowville school was no doubt dictated by a budget of only \$3,000, the style was pure Vivian & Gibb. The tower (Figure 3-35) is a veritable catalog of signatures favored by Vivian throughout his career.

The paired paneled doors of the main entrance (Figure A-16) are protected by a cantilevered gabled porch, which is supported on four shaped brackets with the eave ends of the projecting rafters finished with an incised volute motif.

Immediately above the porch roof occurs a Palladian window that lights the winding square staircase. Directly above this window occurs the belfry whose stilted-arched opening on three sides resembles a modified Palladian motif and recalls Vivian & Gibb's earlier handling of the arcaded "teahouse" at Renwick Park. The walls of the tower are terminated by a pressed steel cornice embellished with a rope swag motif. Originally the tower was capped by a steeply pitched pyramidal roof finished with wood shingles similar to that of the water tower at Renwick Park;

¹¹⁶ Sears, *History of Trumansburg*, 1968, page 88. This structure was also destroyed by fire, at 2:15 a.m. on 14 August 1924 (Sears, *History of Trumansburg*, 1968, page 126).

¹¹⁷ The popularity of the Richardsonian Romanesque Revival style for public schools is evident from Skillings & Corner's design of 1895 for the West Queen Anne School in Seattle, Washington (Queen Anne Hill, incidentally, was named after the use of the Victorian Queen Anne style for the houses in this locality). This Seattle Historic Landmark has been described as "an urban, up-to-date red brick building that represented the latest styles being exploited in New York, Chicago and the railroad centers of the Midwest and west—Richardsonian Romanesque" (Lawrence Kreisman, *West Queen Anne School: Renaissance of a Landmark* (Seattle, Wash.: West Queen Anne Associates, Limited Partnership-Seattle School District No. 1-Historic Seattle Preservation & Development Authority-First Security Realty Services West), 1984, page 16). This structure was originally a six-room schoolhouse, roughly fifty percent larger the Ludlowville Union Free School and was built at a cost of \$15,574 by Shannon & Ryan. For a history of Seattle's early schools, see Jeffrey Karl Ochsner and Dennis Alan Andersen, "Architecture for Seattle Schools, 1880-1900," *Pacific Northwest Quarterly*, volume LXXXIII, number 4 (October 1992), pages 128-143.



3-35. Vivian & Gibb, Union Free School building, Ludlowville, New York (1894-95), exterior view from the southeast (courtesy, DeWitt Historical Society [The History Center], #R1.13).

this has since been replaced by a gable roof whose lesser slope echoes that of the main buildings' hip roof of standing-seam metal (Figure A-105). The main building is a simple rectangular block with a slightly projecting center block where the tower is attached to it. A range of four-over-four sash windows are trimmed with simple Colonial Revival surrounds at each of the principal stories, and the walls are finished with white painted clapboards.

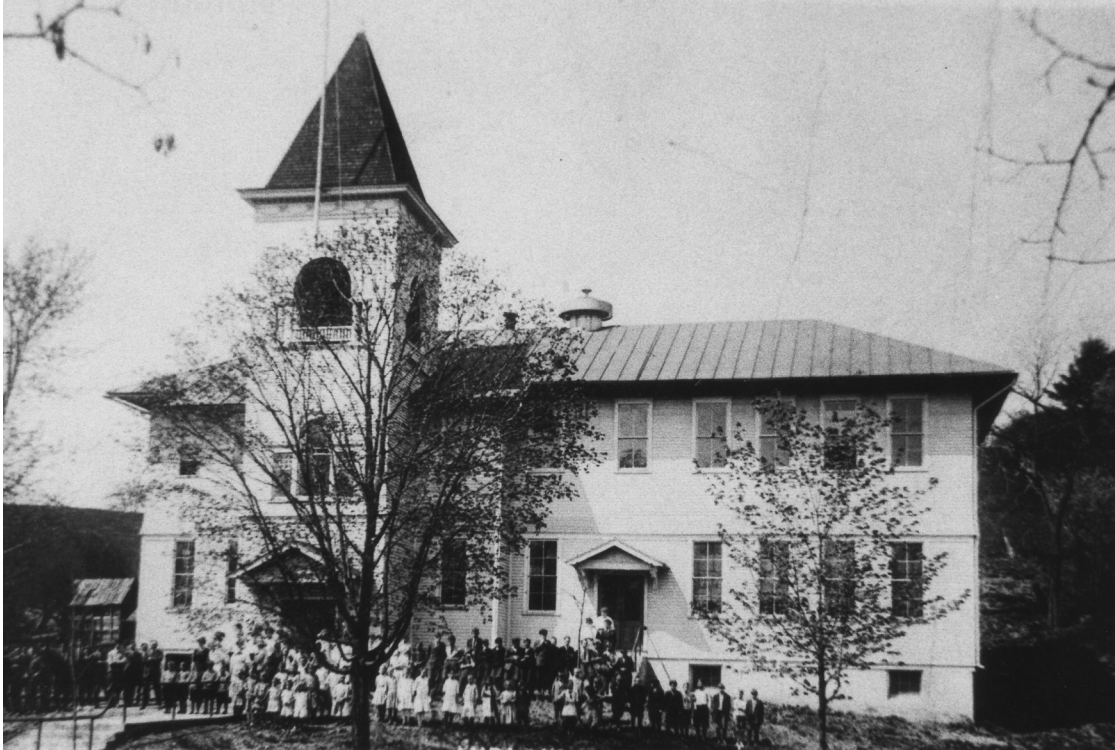
In 1909, the residents of Ludlowville voted to enlarge the school building in order to offer a full four-year high school course.¹¹⁸ The resulting straight-forward addition (Figure 3-36) of two rooms per floor, which was designed by Vivian, was attached to the north end of the 1894-95 structure and continued the basic Colonial Revival style of the original building. The enlarged building allowed the school to provide the four-year's work giving entrance to colleges and other institutions of higher education, but the state obstinately refused to certify the school as a high school.¹¹⁹ Not until 1930, when a new and much larger brick structure was erected mid-way between Ludlowville and Cayuga Lake, did the school district finally achieve the status of a high school; however, the process of selecting a new school site and constructing the new \$125,000-plus structure tore families asunder and turned loyal friends into bitter foes.¹²⁰

During the following year, the firm provided plans for its only known religious structure. Like the Ludlowville Union Free School, this building was located in a relatively obscure hamlet, but one with a distinct connection with Vivian himself

¹¹⁸ "A Full High School Course," *Ithaca Daily Journal*, 8 October 1909, page 6.

¹¹⁹ "Ludlowville," *Ithaca Daily Journal*, 10 May 1913, page 11.

¹²⁰ Bristol, *A Booming in the Ears*, n.d., pages 42-43.



3-36. Clinton L. Vivian, addition to Union Free School building, Ludlowville, New York (1909-10), exterior view from the east (courtesy, Albert Fortner and Emily Tracy, 1912).



3-37. Vivian & Gibb, Unitarian Church parish hall (Unity Hall), Barneveld (Trenton), New York (ca. 1895-96), exterior detail of main entrance (Author, 1986).

in that it was located in the village of Trenton (now Barneveld), New York, where his parents had lived since the 1880s.¹²¹ Unlike the Ludlowville Union Free School, the client was essentially a private organization, the Women's Alliance of the Unitarian Church; however, the building, with its inclusion of an upper-story theater space, was always viewed as much a facility for the surrounding community as for the local Unitarian congregation. It continues in this vein today with a day-care center on the ground floor.

Unity Hall, as the building is known, has much the appearance externally of large Colonial Revival style house (Figure 3-37). The restrictive budget of \$7,000 resulted in a rather Spartan exterior. The first story is clad with clapboards that terminates at the building corners into simple upright boards. The second story and roof gables are clad in wood shingles. Each story is demarked by a plain horizontal board. Aside from the spare Colonial Revival window surrounds, the only architectural embellishment on the exterior occurs at the first story of the central entrance pavilion (Figure 3-38). Here, the building corners are given unfluted vestigial Doric pilasters that support a simplified architrave and frieze. The canopy over the main entrance itself is supported by shaped corbels.

Upstairs in the north wing of the building is the highlight of the structure—the community theater hall. The space is finished in varnished wood with a vaulted ceiling that is visually supported by pilasters and corbels. The proscenium of the raised stage in the center of the building is embellished with reel-and-bead molding.

¹²¹ This may not be the only structure in Barneveld by Vivian. The former schoolhouse on Mappa Avenue is a 1904 structure that was executed in a more elaborate Colonial Revival idiom; however, there is no documentation at this time to confirm such speculation.



3-38. Unitarian Church parish hall (Unity Hall), Barneveld (*ca.* 1895-96), exterior view from the north (Author, 1986).

The unobstructed space of the flat-floored auditorium is obtained by large trusses and beams concealed in the attic space.

At the same time that design work on Unity Hall was underway, Vivian & Gibb began receiving commissions for work at Cornell University, not all of which went forward to construction. On 27 February 1896, Dean Horatio S. White announced at the annual banquet of the Cornell University Club in New York City that Edward G. Wyckoff intended to give the university a new training facility for the Cornell crew to help it maintain its dominant position in collegiate rowing.¹²² The proposed training facility was expected to cost between \$8,000 and \$20,000 and to contain a rowing tank on the first floor with rowing equipment on the second floor.¹²³ The architect for the new facility was to have been Vivian & Gibb, but almost as quickly as the gift had materialized, it was withdrawn by the donor in a disagreement with certain unnamed university officials over siting of the gift.¹²⁴ Even though Cornell lost a potentially useful addition to its campus,¹²⁵ Vivian &

¹²² Although Cornell University has traditionally maintained that it is a private institution, this "private" institution was founded at New York state's land-grant educational institution; see Chapter 4 of Bishop, *History of Cornell*, 1962. This does qualify Cornell as a public institution.

¹²³ "A Munificent Gift," *Cornell Daily Sun*, 28 February 1896, page 1.

¹²⁴ "Cornell's Loss," *Cornell Daily Sun*, 20 May 1896, page 1; see also the related editorial on page 2 of this issue of the newspaper.

¹²⁵ In lieu of the new crew training facility, Wyckoff gave \$2,000 to help finance a scientific expedition to Greenland during the summer of 1896 and indicated that the remainder of the \$8,000 gift would be given in other university interests ("Mr. Wyckoff's Gift," *Cornell Daily Sun*, 23 May 1896, page 1). In addition, the first announcement concerning the actual design work for the training facility indicated that "the plans for the new building are now being prepared by some of the professors in the architectural department at Cornell" ("Mr. Wyckoff in Syracuse," *Ithaca Daily Journal*, 2 March 1896, page 6); doubtless, this would have included Charles F. Osborne who had designed the first Cornell University boathouse and the Witherbee Memorial Clubhouse at Percy Field (*Cornell Daily Sun*, 28 September 1894, page 1). His replacement by Vivian & Gibb, undoubtedly at the behest of Wyckoff, may have hastened Osborne's departure from Cornell during the following year.

Gibb had managed to establish a foothold at Cornell that would eventually result in two built commissions prior to the dissolution of their partnership.

The first of these two commissions was a \$55,000 addition to Morse Hall, which was designed in 1898 and constructed in 1898-99 by Joseph Campbell of Ithaca. The original Morse Hall of 1888 (Figure 3-39) by Charles F. Osborne was “a functional, economical, ordinary, unadorned red-brick building,”¹²⁶ and the addition by Vivian & Gibb (Figures 3-40 and 3-41) was even more severe with an emphasis of the design being on the functional aspects of the building, particularly on the heating and ventilating system:

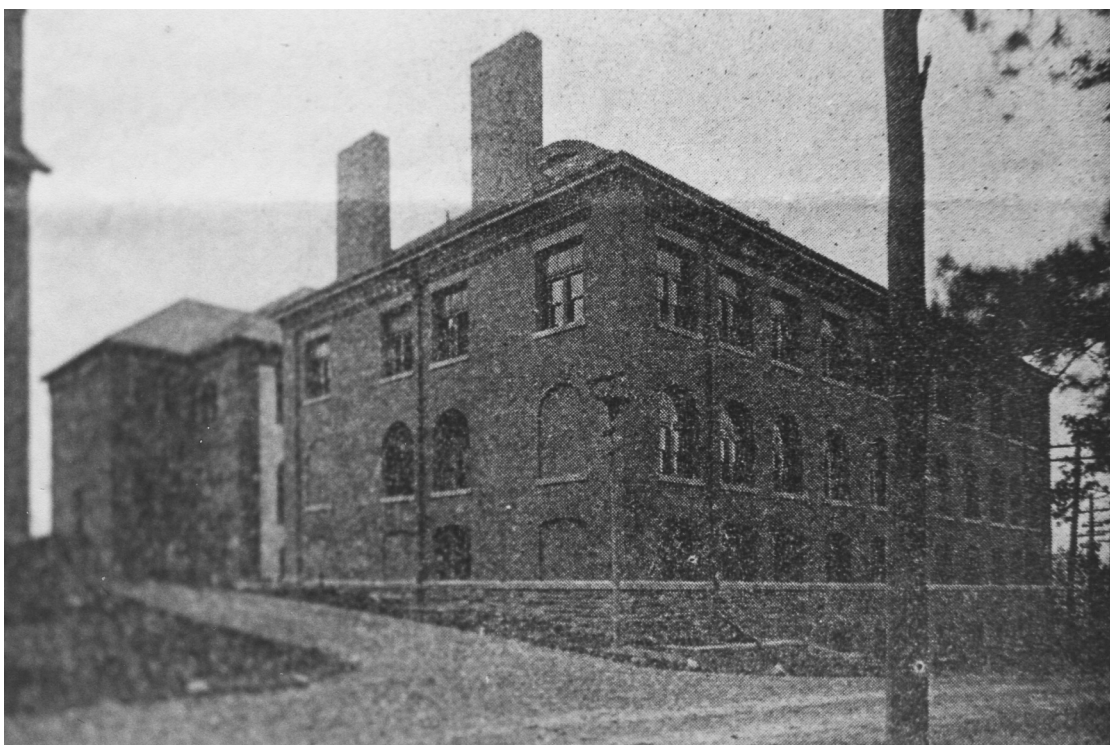
Special attention has been paid to the heating and ventilating of the laboratory. The heating is of two kinds, a direct steam radiation and an indirect or pressure system of hot air. In the latter the outside air is drawn in through screens and temperature coils by means of a large fan, and, after being driven through steam coils, is forced through galvanized iron ducts and perfectly smooth flues to every room in the building. After passing through the rooms the air is discharged above the roof. In most of the rooms the temperature is automatically regulated by thermostats. This pressure system has been so arranged that the required change of air is maintained whether hot or cold air is used, thus insuring constant ventilation. Heating by the other system of direct radiation will be resorted to only if the pressure system should be temporarily disabled, or in case of very cold weather. In addition to the pressure system of ventilation just mentioned, the hoods for carrying off noxious gases from chemical operations are connected by means of vitrified pipe flues with a powerful exhaust fan located near the top, and another near the bottom, and as both of these openings are provided with plugs, the hood can be exhausted either at the top or bottom, and thus insure the rapid removal of either light or heavy gases. In place with down-draught exhaust which takes the gases down through the floor and into the flues and makes it possible to perform any desired experiment directly upon the lecture tables.¹²⁷

¹²⁶ Kermit Carlyle Parsons, *The Cornell Campus: A History of Its Planning and Development* (Ithaca, N. Y.: Cornell University Press), 1968, page 46.

¹²⁷ L. M. Dennis, “New Chemical Laboratory,” *Cornell Alumni News*, volume II, number 6 (3 November 1899), page 46.



3-39. C. F. Osborne, Morse Hall, Cornell University, Ithaca, New York (1888-89; destroyed), exterior view from the southwest (Griffis, *Art Works of Tompkins County*, 1896).



3-40. Vivian & Gibb, Morse Hall addition, Cornell University, Ithaca, New York (1898-99; destroyed), exterior view from the northeast (*Cornell Alumni News*, 3 November 1899).

Much of the success of the laboratory was due to the research of Professor Louis M. Dennis who had visited many of the chemical laboratories in America and Europe before the planning of the addition was begun in order to incorporate as many of the latest facilities as possible into the new laboratories. Both Professor Dennis and Professor Wilder D. Bancroft felt that this had resulted in laboratories without equal in the United States and comparable to those of the Leipzig laboratory in Europe.¹²⁸ This opinion was shared, perhaps only diplomatically, by Andrew D. White, former president of Cornell University:

The representative of THE JOURNAL met Mr. White as he was about to enter the new chemical laboratory.

After looking over the new building, Mr. White said that he believed it to be in many respects the finest chemical laboratory in the world. He said that for the past decade he has been quite familiar with the chemical laboratories in Germany, and that while some of them are larger he believes that none of them are quite as good as the new laboratory of Cornell University.¹²⁹

The addition was also noted for the advanced techniques that were utilized in its construction, including the first structural use of reinforced concrete:

No money, however, has been spared in making the structure thoroughly substantial, and in supplying it with a permanent equipment of the highest class. The foundation walls rest upon double courses of concrete footing, the upper course being reinforced by imbedding in it two continuous lines of steel rails which follow from one level to another and completely encircle the building. From the footing to the cut stone water-tables, the foundation walls are about three feet six inches thick, with an air space between the stone work and the inside brick lining. The floors of the sub-basement are of Portland cement concrete and are laid directly upon thr [sic] ground. In the basement, the floors are of the same material, but are carried on steel beams by means of expanded metal lath imbedded in the concrete and forming a floor only three inches thick but capable of carrying 2,000 pounds per square foot without injury. The upper

¹²⁸ Dennis, "New Chemical Laboratory," *Cornell Alumni News*, 3 November 1899, page 47.

¹²⁹ "Dr. White At Home," *Ithaca Daily Journal*, 11 August 1900, page 3.

floors of the building are of slow building [*sic*] construction and are deadened with mineral wool and Cabot's sheathing quilt, both of which are now inflammable materials.¹³⁰

The introduction of slow-burning construction into the upper stories of the building proved to be a fatal flaw in the design as the Morse Hall complex, including a 1914 addition by Gibb & Waltz,¹³¹ was almost completely destroyed by fire on 13 February 1916.¹³² What little remained of the Morse Hall complex was pressed back into service until 1954 when it was finally replaced by a parking lot.¹³³ The site is now occupied by the Johnson Museum of Art.

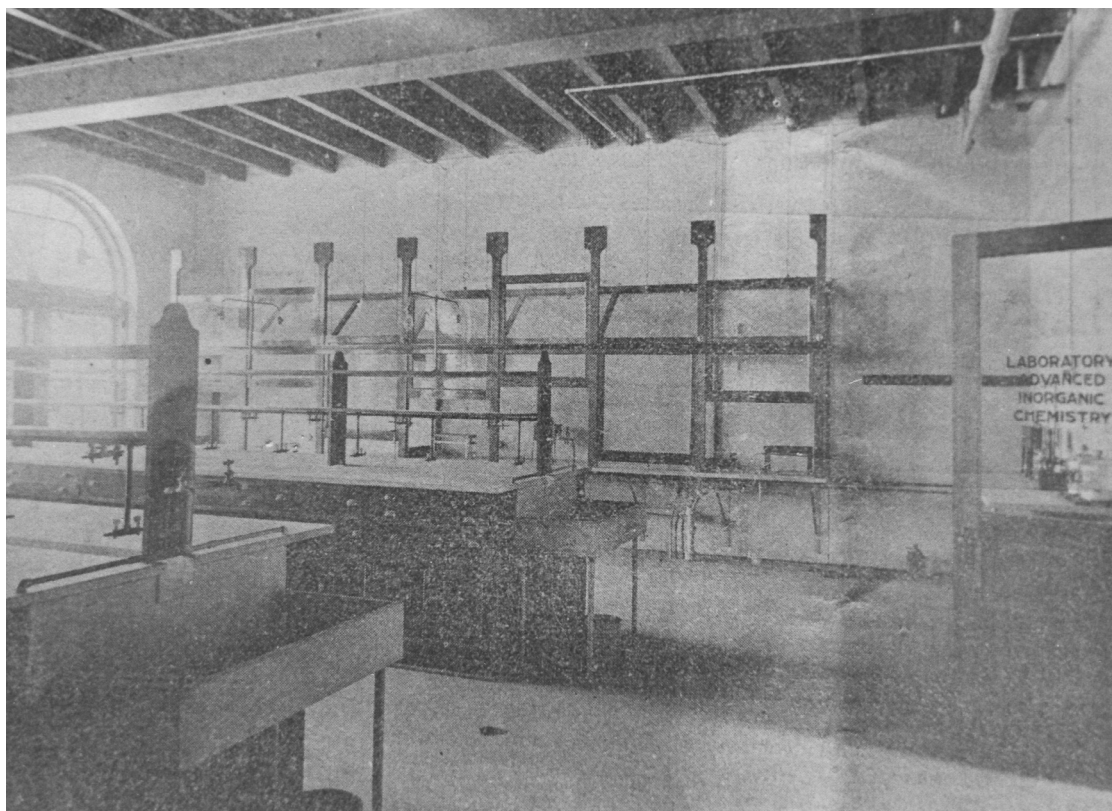
One of the first permanent buildings on the campus of Cornell University was the first unit of what is now known as Sibley Hall. The original donor was Hiram Sibley of Rochester, New York, a trustee of the university, who had the building erected to house the mechanic arts at Cornell, one of the specific areas of instruction that the land-grant institution was charged with providing under the Morrill Act. The building was placed along the northern edge of the university quadrangle, and the design of 1870 by Archimedes Russell reinforced the character of the first three university buildings, Morrill, White and McGraw Halls, along the edge of the quadrangle. In this respect, Sibley Hall plays a pivotal role in

¹³⁰ Dennis, "New Chemical Laboratory," *Cornell Alumni News*, 3 November 1899, page 46.

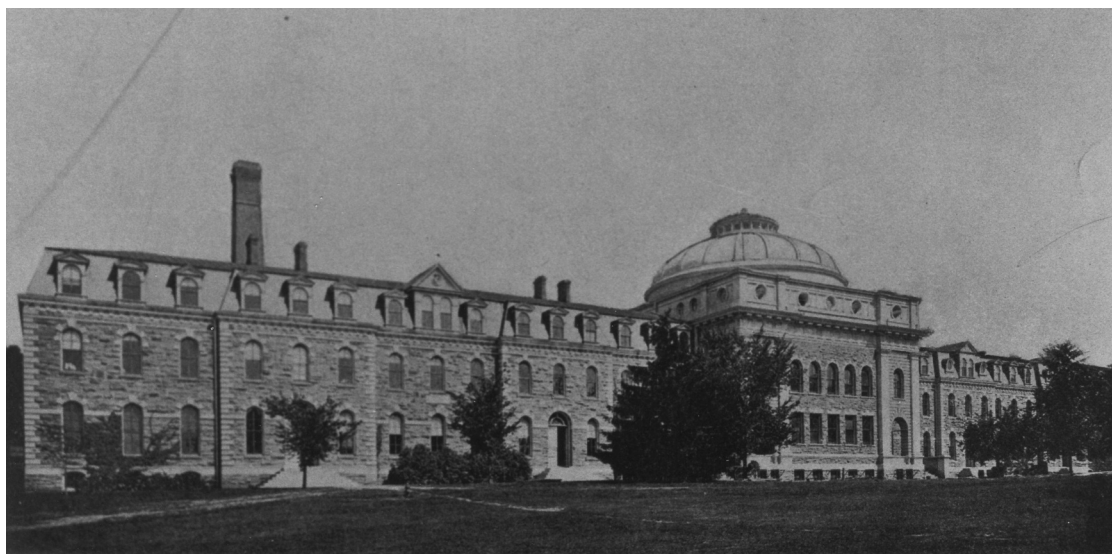
¹³¹ The success of the 1898-99 addition to Morse Hall resulted in the 1914 commission for a second addition and eventually Gibb's involvement in the design of Baker Laboratory; insofar as can be determined, Gibb never assisted C. F. Osborne in the planning of the chemical laboratories in Morse Hall as stated by Parsons, *Cornell Campus*, 1968, page 228. Ironically, considering White's extreme dislike of the location of Morse Hall, the funds for the 1914 addition were given by Andrew Carnegie in honor of A. D. White.

¹³² Bob Robinson, *Ithaca Fire Department* (Ithaca, N. Y.: Cayuga Press, Inc.), page 34.

¹³³ Parsons, *Cornell Campus*, 1968, page 149.



3-41. Morse Hall addition, Cornell University, Ithaca (1898-99; destroyed), interior view of Advanced Inorganic Chemistry Laboratory (*Cornell Alumni News*, 3 November 1899).



3-42. Archimedes Russell, West Sibley Hall (1870-71, 1881, 1884); C. F. Osborne, East Sibley Hall (1893-94); Vivian & Gibb, Sibley Dome addition (1900-03); Cornell University, Ithaca, New York, exterior view from the southwest (*Views of Ithaca*, 1906).

maintaining the substantial, though perhaps somber, character of the university quadrangle as envisioned by the founders of the university.¹³⁴

Over the years, the facilities for the Sibley College of Mechanical Engineering grew in two ways: A series of brick and wooden buildings were constructed behind the formal front of Sibley Hall to house the foundry and other shops, and the original Sibley Hall received additions on several occasions. Of the former type of expansion, only the Foundry, designed by A. B. Canaga and built in 1890,¹³⁵ remains on the campus today. The latter type of expansion has, on the other hand, fared much better (Figure 3-43).

The first addition to Sibley Hall occurred during 1881 in the form of a small one-story wing on the north side of the building, towards Fall Creek gorge and away from the main quadrangle. Later, in 1884, a six-bay extension to the east was attached to the building, giving the building two projecting pavilions and the resultant central recessed facade was given a gabled roof dormer to mark the new center of the building. Both additions were designed by Russell.¹³⁶

With the needs of the College continuing to grow, Hiram Sibley had Russell prepare a plan for the future growth of the facilities of the College, which was approved by Sibley prior to his death on 12 July 1888. The approved plan

¹³⁴ For a more complete discussion of the original planning of the university quadrangle, see Chapter 3 of Parsons, *Cornell Campus*, 1968.

¹³⁵ Bero Architecture, P.C., *Paul Milstein Hall and Central Parking Garage Historic Resources Report* (Rochester, N. Y.: author), 2008, Appendix C, page 54. Canaga was an Assistant Professor of Mechanical Engineering at Cornell in 1890.

¹³⁶ Parsons, *Cornell Campus*, 1968, pages 140-141.

apparently envisioned a duplicate of the extended Sibley Hall on the east side of a central tower with terminating pavilions at either end of the enlarged complex.¹³⁷

When the next addition was being planned in 1893, it was placed, naturally enough, some 78 feet to the east of the older Sibley Hall.¹³⁸ This new building had a slightly greater depth than the older Sibley Hall, now known as West Sibley Hall, and its walls on the east, north and west sides were finished in yellow brick in expectation of future additions. The south facade of stone, facing the university quadrangle, replicated the design of West Sibley Hall except for minor details, for example, the handling of the roof dormers.

The East Sibley Hall building temporarily eased the College's pressing space needs, but by 1899, the need for more space was again present with the enrollment of the College approaching 650.¹³⁹ In the following year, Vivian & Gibb completed plans for an addition to connect East Sibley Hall to West Sibley Hall, which were put out to bid in July. By September, the donor, Hiram W. Sibley, and university officials had decided to delay the project and to seek new bids in the spring of 1901 with the hope that the bids then might be more competitive and within the budget. In the meantime, the partnership of Vivian & Gibb was dissolved, the Gibb keeping the Sibley commission as he was an alumnus of Cornell, while Vivian was not.

¹³⁷ This description is based on the descriptions given in Parsons, *Cornell Campus*, 1968, pages 181 and 185-186, and in "The Sibley College," *Cornell Alumni News*, volume III, number 24 (13 March 1901), page 181.

¹³⁸ The new addition, East Sibley Hall, is contemporaneous with the Dairy Building (also by Osborne), if not indeed earlier, rather than later as indicated in Parsons, *Cornell Campus*, 1968, pages 179-181. On 13 March 1893, the *Cornell Daily Sun* announced that Osborne was the architect of the new Sibley building and gave a description of it on page 1; a similar announcement regarding the Dairy Building did not occur in the *Sun* until 29 September 1893 (page 1). Both buildings were under construction by 18 October 1893.

¹³⁹ "Sibley Crowded," *Cornell Daily Sun*, 3 October 1899, page 5.

When the project came out for bids in March 1901, all the notices about this Sibley addition indicated that Gibb alone was the architect of the project. An examination of the architectural blueprints indeed reveal that each drawing was imprinted with the office stamp of Arthur N. Gibb; however, the same blueprints, except for the First Floor Plan, also bear the imprint of the office of Vivian & Gibb, indicating that only the design of the first floor was changed between the first and second bidding periods, which coincides with published descriptions of the designs. Therefore, the design of what would prove to be the last major addition to the Sibley Hall complex is without a doubt the work of Vivian & Gibb, not just Arthur N. Gibb.¹⁴⁰

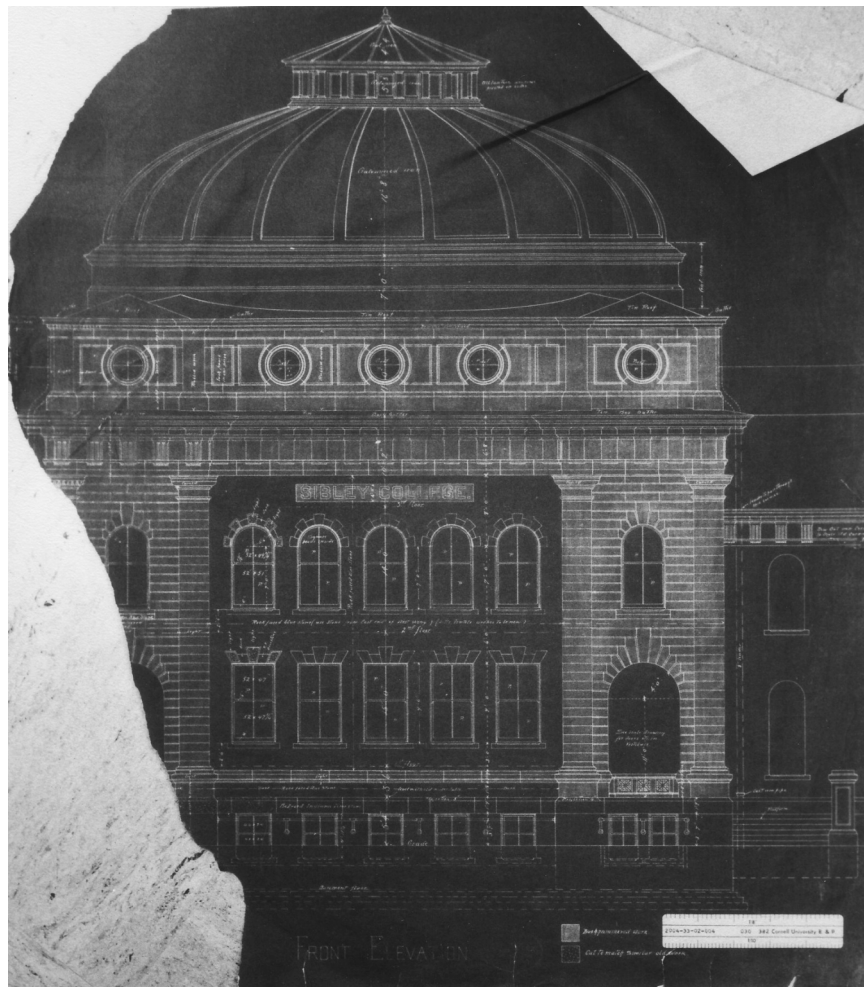
The new addition provided locker space for 614 students in the basement, museum space for the Sibley College Museum of Machines & Mechanisms on the first floor, and an auditorium on the second floor with a seating capacity of about 930 persons including the balcony at the third-story attic. Until the construction of Bailey Hall in 1912-13,¹⁴¹ the Sibley auditorium was the main auditorium on campus and allowed the large lecture hall in the basement of the library building to be converted to much needed book stacks.¹⁴²

The design of the auditorium forced a deviation from the plan that had been approved by the elder Sibley as the addition is capped by a shallow dome lit by a low dome lit by a low lantern (Figure 3-43) instead of the Founder's envisioned tower. This deviation was ostensibly made on the basis that the acoustical

¹⁴⁰ The only known project by Vivian & Gibb that included an auditorium prior to the Sibley Dome addition was Unity Hall in Barneveld, the hometown of Vivian's parents, a project where Vivian was undoubtedly the partner most heavily involved in the overall commission.

¹⁴¹ Bailey Hall was designed by Green & Wicks of Buffalo, New York; Vivian was involved in superintending its construction.

¹⁴² This renovation of the library building to convert the lecture hall to book stacks was designed by Miller in 1905; see *Ithaca Daily Journal*, 29 June 1905, page 5.



3-43. Vivian & Gibb, Sibley Dome addition Cornell University, Ithaca, New York (1900-03), construction drawing of south elevation (courtesy, Cornell University Archives, 1900).

properties of a dome were more amenable to the addition's inclusion of an auditorium;¹⁴³ the dome certainly gives the former auditorium¹⁴⁴ a far more impressive interior than would have been achieved with the flat ceiling that the tower would have doubtlessly required.¹⁴⁵

The design, in addition gave Gibb the opportunity to illustrate what he meant by his criticism concerning educational buildings. As indicated in Chapter 1, Gibb's thesis at Cornell had been a history and analysis of the library building designed by W. H. Miler, and Gibb had made the following criticism of Miller's design:

I do not consider this style [Miller's "Square Romanesque"] as being a success, especially when used on a building intended for educational purposes.

Such a building should be designed in as pure a style as possible throughout.

The eye is a potent factor in education and impresses forcibly on the mind whatever it sees, whether good or evil.¹⁴⁶

The design of the West Sibley Hall and East Sibley Hall buildings no doubt fell under Gibb's criticism concerning the purity of style. These two buildings' claim to architectural pretensions occur primarily in their stone quoins, slate mansard roofs with their numerous dormers, and the simple cornices just under the roof eaves. An identifiable style simply was not present. The design was vaguely

¹⁴³ Parsons, *Cornell Campus*, 1968, page 186.

¹⁴⁴ The acoustics of the former auditorium is discussed in G. W. Stewart, "Architectural Acoustics: Some Experiments in the Sibley Auditorium, *The Sibley Journal of Engineering*, volume XVII, number 8 (May 1903, pages 295-313.

¹⁴⁵ The auditorium is now the focal point of the Fine Arts Library, which is housed in the upper stories of Sibley Hall.

¹⁴⁶ Arthur N. Gibb, *The Library Building of the Cornell University, A Monograph* (Ithaca, N. Y.: unpublished Bachelor of Science in Architecture thesis/Cornell University), 1890, page 14.

Second Empire due to the mansard roofs, vaguely classical due to the quoins and the massing, and vaguely medieval due to the building cornices and just under the roof eaves. Because the references to any particular architectural style were so vague, the design of the buildings were nonetheless pleasing to the eye, even if not especially distinguished. Not surprisingly, the vaguely medieval cornices (and the least classical aspect of the existing buildings) were covered up by a new metal cornice and frieze to match the Doric entablature of the new addition.

The Sibley Dome addition is Vivian & Gibb's finest Second Renaissance Revival design, which has a touch of *Beaux-Arts* Classicism in the use of colossal Roman Doric pilasters to frame the end bays of the addition. Between either end bay occur two ranges of windows; the lower range is rectangular in shape, and the upper range is round-arched. The ample proportions of the windows impart a classical dignity, which is somewhat lacking in the earlier Sibley buildings with more vertical proportions. The sizing and spacing of the windows of the dome addition also impart a sense of compression that visually counterbalances the immense length of the building. The use of Indiana bluestone with banded rustication at the end bays of the addition in conjunction with the unfluted pilaster of Indiana limestone is a highly effective visual stop in an otherwise unrelenting expanse of Ithaca bluestone, which had hardly been impeded by the slight projections and quoins of the earlier Sibley buildings. The aspect of the dome addition as a visual stop is, of course, greatly enhanced by its greater height and its greater projection forward from the fronts of the earlier buildings.

Despite the obvious Second Renaissance Revival results, the roots of the design were surprisingly within the traditional of the American Colonial Revival. As mentioned in the previous chapter, the contemporary popular conception of "colonial" architecture included not only the architecture built previous to the War

of Independence but also the Federal, Greek Revival, and Roman Revival styles. Of these, the Federal style was the most closely related to the tradition of Renaissance design. During the colonial era, the few colleges and universities that had been established in the United States were usually without the financial resources to erect any structures of greater architectural pretensions than the substantial brick piles of Massachusetts Hall of 1718 and Hollis Hall of 1762 at Harvard University¹⁴⁷ or Yale College House of 1717-18 and Connecticut Hall of 1750-53 at Yale University.¹⁴⁸ Even at Princeton University, where there was sufficient money for stone masonry construction with Nassau Hall of 1753-56, the architectural pretensions of the building were hardly higher.¹⁴⁹ By the turn of the nineteenth century, this situation had begun to change with Princeton being able to commission Benjamin H. Latrobe to design the Nassau Hall reconstruction of 1802-04, Philosophical Hall of 1804-05 and Stanhope Hall of 1804-05,¹⁵⁰ and with Harvard University being able to commission Charles Bulfinch to design Stoughton Hall of 1804 and University Hall of 1812-13.¹⁵¹ University Hall was, providentially, Harvard's first stone-masonry

¹⁴⁷ Rettig, *Guide to Cambridge Architecture*, 1969, entries A2 and A5.

¹⁴⁸ Elizabeth Mills Brown, *New Haven: A Guide to Architecture and Urban Design* (New Haven, Conn.: Yale University Press), 1976, pages 120-122. Yale College House, the first building erected by Yale University (then known as Yale College) in New Haven, Connecticut, was destroyed in 1782, though its appearance is known due to a bas-relief on Bingham Hall, the site of Yale College House; see Reuben A. Holden, *Yale: a pictorial history* (New Haven, Conn.: Yale University Press), 1967, no pagination.

¹⁴⁹ The present Nassau Hall is mainly the product of John Notman's reconstruction of 1855. An idea of its original design, the result of a collaboration between Robert Smith (a carpenter-builder from Philadelphia, Pennsylvania) and Dr. William Shippen (a Philadelphia physician and brother to a trustee of the college), as modified by William Worth (a local stone mason), can be determined by a 1764 engraving in Constance M. Greiff, Mary W. Gibbons, and Elizabeth G. C. Menzies, *Princeton Architecture: A Pictorial History of Town and Campus* (Princeton, N. J.: Princeton University Press), 1967, page 42 (figure 35).

¹⁵⁰ Greiff, Gibbons, and Menzies, *Princeton Architecture*, 1967, page 78 (figure 66).

¹⁵¹ Rettig, *Guide to Cambridge Architecture*, 1969, entries A4 and A6.

structure and provided the model on which Vivian & Gibb based their design for the new addition to Sibley Hall.

The central portion of University Hall consists of six bays with flat-arched windows at the first story. Framing the central portion are two entrance bays articulated by colossal Ionic pilasters executed in wood. Except for the addition of the dome, the Sibley Dome addition exhibits considerable fidelity to the basic composition of University Hall. There are, of course, considerable differences in detailing, proportion and massing which give the Sibley Dome addition a rugged vitality that is eminently suited to the different context of the design.

Considering Vivian's strong preference for the Colonial Revival, the choice of University Hall as the model for his firm's work at Sibley Hall was doubtlessly his. The choice to purify Bulfinch's University Hall design, like the continuation of the rustication of the entrance bays through both stories¹⁵² (Figure 3-44), was doubtlessly Gibb's, as his thesis made quite clear.

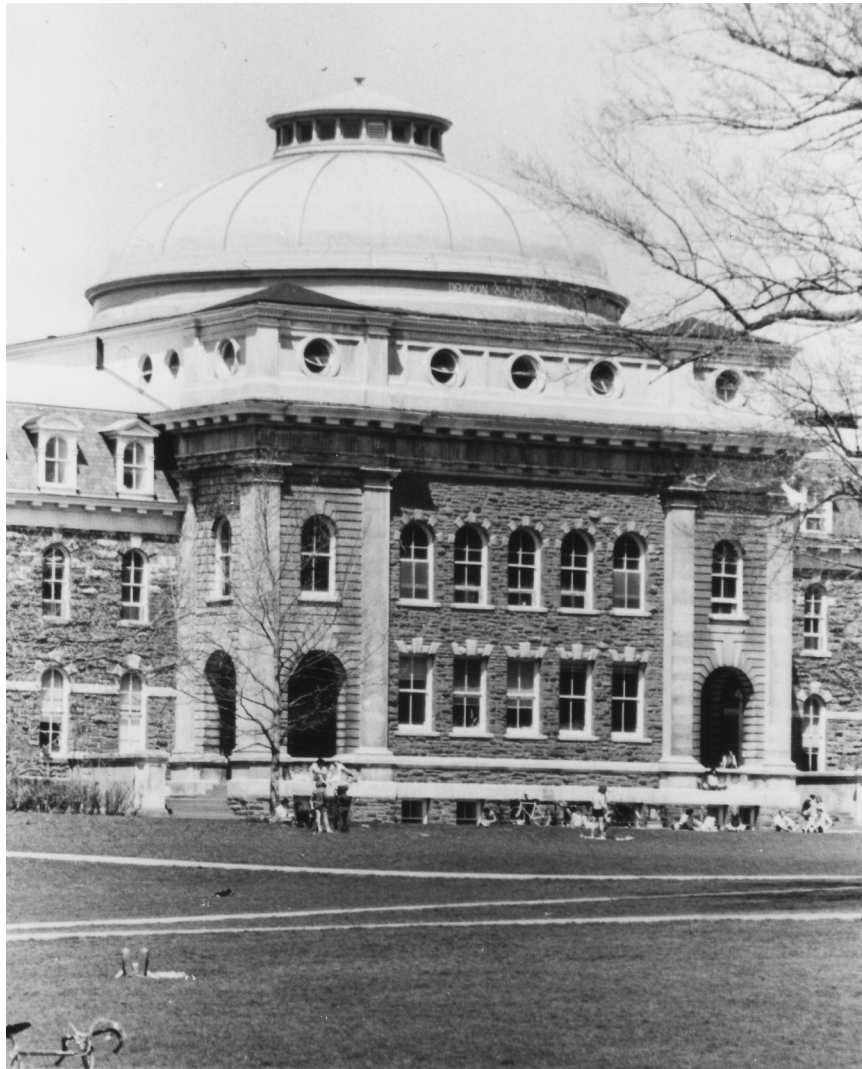
Ironically, the addition fails to heed Gibb's criticism of Miller's placement of a pilaster at a re-entrant angle of the library building, thus partially hiding the pilaster with a building wall.¹⁵³ At Sibley, this sin is committed twice.

A slightly more serious problem occurs with the handling of the attic story. A published rendering of the Sibley Dome addition shows a series of squat pilasters across the front of the facade,¹⁵⁴ which have fortunately been eliminated in the

¹⁵² The discontinuance of the rustication at University Hall had some justification as it was terminated by a string course—a feature that was not included in Vivian & Gibb's design of the Sibley Dome addition even though a string course was present on both East and West Sibley Halls. For a detailed description of University Hall, see Harold Kirker, *The Architecture of Charles Bulfinch* (Cambridge, Mass.: Harvard University Press), 1969, pages 273-281.

¹⁵³ Gibb, *Library Building of Cornell University*, 1890, page 18.

¹⁵⁴ "Sibley Dome," *Cornell Alumni News*, 13 March 1901, page 181.



3-44. Sibley Dome addition Cornell University, Ithaca (1900-03), exterior view from the southwest (Author, 1980).

central section of the building and occur only at the end-framing bays. Nonetheless, the executed attic story seems only tenuously related to the facade below the proper Doric entablature.

Although the dome does not conform to classical profiles, it has a rugged vitality that is well suited to the overall composition. The rather squat proportions of the dome allow it to dominate the Sibley Hall complex, without overwhelming it. Of the several building complexes at Cornell University that have expanded over the years involving multiple architects,¹⁵⁵ none have come to as successful an end as the Sibley Hall complex. This is much a tribute to the design expertise of Vivian & Gibb as it is to the vision of Hiram Sibley, the Founder, and Hiram W. Sibley, his son.

After the break with Gibb, the bulk of Vivian's public commissions came from the City of Ithaca and, initially, the Board of Education. The Ithaca Board of Education came into existence after the State Legislature established the "Union School District of Village of Ithaca" on 4 April 1874. Although the new school district inherited the former public academy (renamed the Central School) and acquired the facilities of the private Ithaca Academy,¹⁵⁶ one of the pressing needs of the fledgling institution was modern educational facilities.

The first of these modern facilities, West Hill School, was being planned a scant two months after the establishment of the district. In securing the plans for the new building, the Board of Education utilized an invited competition between W. H. Miller, of the firm of Miller & Gouge, and A. B. Dale,¹⁵⁷ which was won by

¹⁵⁵ This assessment does not include buildings where relatively minor additions have been made intentionally sympathetic to the original design, like Sage Chapel, Barnes Hall, and until recently, Uris Library.

¹⁵⁶ Abt, *Ithaca*, pages 114-115.

¹⁵⁷ "Board of Education," *The Ithaca Democrat*, 4 July 1874, page 3.

Dale.¹⁵⁸ Later, with the erection of East Hill School, an “anonymous” open competition was held in the summer of 1880, which was won by local architects W. H. Miller and E. B. Green.¹⁵⁹

With the completion of this, the third new schoolhouse (Fall Creek School was completed in 1879), it must have become apparent to the Board that the future growth of the district would require additions to existing facilities rather than the construction of new buildings. Consequently, the somewhat lengthy and publicity-riddled process of selection by competition was no doubt viewed as too cumbersome to be continued for the more utilitarian architectural growth that the district would face for the next several decades.

Although the selection process by which he was chosen is not known, the architect for the new Ithaca High School, Alvah B. Wood, became the first unofficial school architect for the Board of Education; a position he was to enjoy until just beyond the turn of the twentieth century. Even though it was completed in 1885 with great fanfare,¹⁶⁰ the Ithaca High School was rather utilitarian in appearance and resembled, to a large degree, a railroad station. This was perhaps not at all

¹⁵⁸ “The School House Contract at Last Made Known,” *The Ithaca Democrat*, 30 July 1874, page 3. The West Hill School was completed during the summer of 1875 (“Board of Education,” *The Ithaca Democrat*, 23 July 1875, page 4) and was destroyed by fire on 10 January 1865 (Robinson, *Ithaca Fire Department*, 1977, page 45).

¹⁵⁹ Gyrisco, *Guide to Miller*, 1978, pages 43-48.

¹⁶⁰ “Formally Dedicated,” *Ithaca Daily Journal*, 8 September 1885, page 3.

surprising since a major part of Wood's practice included numerous designs for the Lehigh Valley Railroad Company,¹⁶¹ including the station at Ithaca.¹⁶²

In 1905, the first major addition to the Fall Creek School of 1878-79 was being planned. This was also the first school commission of any significance since 1901. The architect for this unassuming addition of one room per floor was not A. B. Wood, the architect of the original building¹⁶³ and the choice of the Board of Education for over fifteen years. Rather the architect was Vivian. The replacement of Wood by Vivian as the unofficial architect school architect occurred through the intervention of Roger B. Williams, President of the Board of Education since 1890. At the time, Williams was preparing to begin construction of his new mansion across from DeWitt Park, which was being designed by Vivian during the winter of 1904-05. The personal involvement by Williams in what would otherwise be a relatively minor commission was attested by his signature on each sheet of the original drawings and his initials on each page of the specifications, when the usual practice only required his signature on the first sheet of drawings and the last page of the specifications to indicate his approval as the Board of Education's representative.

The addition itself (Figure 3-46) was barely distinguishable in style from the simple Romanesque Revival of the original Fall Creek School building (Figure 3-

¹⁶¹ "Family Sketches: A. B. Wood," in John H. Selkreg, editor, *Landmarks of Tompkins County, New York, Including a History of the Cornell University* (Syracuse, N. Y.: D. Mason & Company), 1894, Part III, pages 189-190.

¹⁶² *Ithaca Daily Journal*, 2 September 1898, page 3. The newspaper indicated that John M. Wilgus was associated on the design.

¹⁶³ *Ithaca Daily Journal*, 10 April 1909, page 3; Amy Huber, "Fall Creek," in Carol U. Sisler, Margaret Hobbie, and Jane Marsh Dieckmann, editors, *Ithaca's Neighborhoods: The Rhine, the Hill, and the Goose Pasture* (Ithaca, N. Y.: DeWitt Historical Society of Tompkins County), 1988, pages 50-51.

45).¹⁶⁴ This functional and economical work suited the needs of the school board and district. For the next six years, Vivian provided all the architectural services needed by the Board of Education, including the first new school building, South Hill School, since the erection of the Ithaca High School.

Ever since the Ithaca school district had been created in 1874, the children of South Hill attended classes in a temporary school building. By the turn of the twentieth century, replacement of the temporary building was already overdue, and in 1901, the residents were being assured of its eventual replacement.¹⁶⁵ The actual planning for the new school building was sufficiently advanced in 1904 for the Board of Education to have approved plans and specifications, but the project proceeded no further at the time.¹⁶⁶ In 1906, a new campaign was mounted that proved successful. A bond issue of \$8,000 for an addition to the East Hill School (designed by Vivian) and \$17,000 for a new school building on South Hill was proposed by the Board and approved by the voters.¹⁶⁷ New plans and specifications were commissioned and provided by Vivian, which had to be modified somewhat to keep costs within the strict construction budget.¹⁶⁸ Driscoll Brothers & Company obtained the construction contract and was able to complete

¹⁶⁴ See figure 24 in Huber, "Fall Creek," in Sisler, Hobbie, and Dieckmann, ed., *Ithaca's Neighborhoods*, 1988, page 51.

¹⁶⁵ "The City Schools," *Ithaca Daily Journal*, 13 August 1901, page 3.

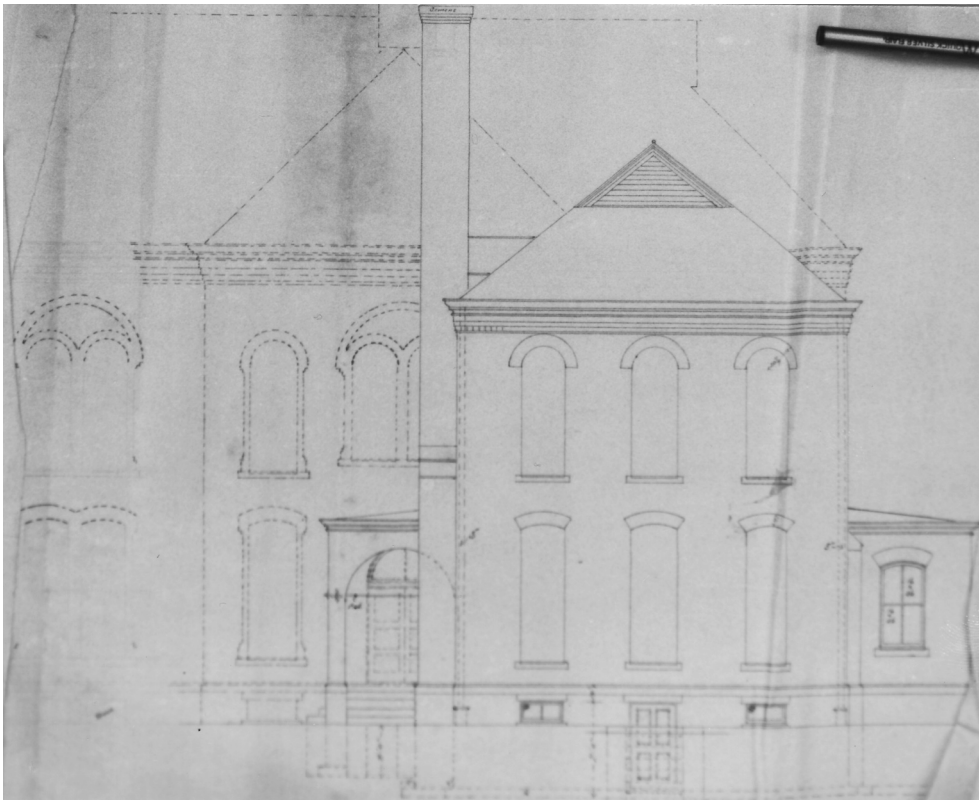
¹⁶⁶ See page 1 of "Historical and Architectural Importance," attached to Francis and Elizabeth Moon, "Building-Structure Inventory Form: Old South Hill School (Columbia St. Annex), June 1979.

¹⁶⁷ "New School and Annex Assured," *Ithaca Daily Journal*, 18 April 1906, page 3.

¹⁶⁸ "School Bids Rejected," *Ithaca Daily Journal*, 15 July 1906, page 6.



3-45. Alvah B. Wood, Fall Creek School, Ithaca, New York (1879; destroyed), exterior view from the southwest (courtesy, DeWitt Historical Society [The History Center], #V20.2).



3-46. C. L. Vivian, Fall Creek School addition, Ithaca, New York (1905; destroyed), east elevation drawing (courtesy, Cornell University Archives).

the building (Figure 3-47) sufficiently for the first classes to be held in it on 10 September 1907.¹⁶⁹

In 1916, the South Hill School was in need of additional space, and Vivian designed a two-room addition at the northeast quadrant of the building (Figure 3-48). The windows in the addition are larger than those in the original building, and the larger size seems to have been made at the urging of Miss Cornelia Williams, Preceptress of the South Hill School.¹⁷⁰ Until the building was converted to residential use in 1978-79, no significant further changes to the building had occurred, thus making South Hill School the second oldest school building extant in Ithaca and the oldest school building in the city to have been the work of one architect.¹⁷¹

The plan of South Hill School (Figure A-89) was typical of contemporary school practice with two large classrooms on either side of a spacious central hall on

¹⁶⁹ *Ithaca Daily Journal*, 7 September 1907, page 6.

¹⁷⁰ See page 2 of "Historical and Architectural Importance" attached to Moon and Moon, "Old South Hill School," June 1979. As the sills of windows in the addition break the string courses that continued around the addition from the original building, the assumption that this condition was not intended by the architect would not necessarily be unreasonable; however, Vivian's original drawings, prints of which are in the possession of the school district, clearly show this condition (see Figure A-122).

¹⁷¹ The temporary 1874 schoolhouse apparently still exists at 140 Coddington Road; however, a 1906 description of the building indicates that it was designed primarily as a house and was used as a school as an expediency ("School Question Before People," *Ithaca Daily Journal*, 14 April 1906, page 3).

East Hill School is the oldest extant school building in Ithaca and has been added onto at least five times. The first time was in 1906 with the design work having been provided by Vivian. The second time was in 1915 with the design work having been provided by Gibb & Waltz ("\$4,090 Cost of Work at East Hill School," *The Ithaca Journal*, 25 June 1915, page 3). The third time was in 1919 with the design work having been provided by Gibb & Waltz again ("Put Schools In Shape For Coming Year," *The Ithaca Journal*, 20 August 1919, page 2). Each of these additions was an incremental two-room addition to the north of the original building. The fourth addition was in the mid-1920s and was an enclosure to the original south entrance with the design work having been provided by Vivian. The last known addition was in 1955-56 when the gymnasium was added to the south, which would have eliminated Vivian's entrance enclosure.



3-47. C. L. Vivian, South Hill School, Ithaca, New York (1906-07), exterior view from the southwest (Author, 1981).



3-48. C. L. Vivian, South Hill School addition, Ithaca, New York (1916), east facade (Author, 1981).

each of the two principal floors; a total of seven cloakrooms and the preceptress's office opened into the classrooms. The emphasis in designing the school was to provide a model, modern school building. As a consequence, much that made this building innovative was not immediately apparent. The heating plant was "of the forced ventilation mechanical kind of the latest type,"¹⁷² which was capable of supplying 30 cubic feet of air every minute and was controlled by thermostats in each of the main rooms. The basement furnace was separated from the first floor hall by tile flooring to reduce the risk of fire, and the school had the first sanitary drinking fountains in Ithaca, which did away with the old public drinking cup.¹⁷³

The exterior of South Hill School, more so than the interiors, reveals the austerity of the construction budget. The plain brick walls are relieved primarily by string courses occurring at the sill and head heights of the superimposed ranges of double-hung windows that are contained within segmental-arched openings. The architectural enrichment of the building is concentrated at the west (main) and east entrances (Figures 3-47 and 3-49), the building frieze, and the cupola. The west entrance features a one-story wooden portico with coupled Roman Doric columns resting on reinforced-concrete plinths; the portico is surmounted by a latticework balustrade that creates a balcony. Above the balcony is a generous round-arched window that floods the second-story hall with light and is placed within the recessed central bay of the west facade. The east entrance is similar, but plainer, with no recessed central bay while the balcony is supported by shaped brackets. The simple building entablature with a modillioned cornice and the octagonal cupola also broke

¹⁷² "School Building Nearly Enclose," *Ithaca Daily Journal*, 25 July 1907, page 6.

¹⁷³ "A Model School On South Hill," *Ithaca Daily Journal*, 9 January 1908, page 3.



3-49. South Hill School, Ithaca (1906-07), exterior detail of the east entrance (Author, 1981).

with tradition in that the South Hill School building was the first school building in Ithaca, and probably Tompkins County, to eschew the frontal bell tower.

This relatively plain, although substantial, building was well received by the *Ithaca Daily Journal*: “The beautiful South Hill school on Columbia street overlooking Tioga, adds greatly to the picturesque view of the section.”¹⁷⁴ The building apparently also impressed the Dryden Board of Education.

In 1910, the Dryden Board of Education decided to replace the Dryden Public School building with a larger, more modern facility. After receiving inquiries from Otis Dockstadter and the firm of Pierce & Bickford (both architectural offices being out of Elmira, New York),¹⁷⁵ the Board chose a “local” architect to design the building.¹⁷⁶ The local architect was John V. Van Pelt, of New York City, whose wife, the former Betsy Southworth, was a member of the Southworth family of Dryden. His local connection notwithstanding, Van Pelt was an architect of the first rank having attended both the *École des Beaux-Arts* and the *École des Arts Decoratifs* in Paris, France, and was the first American to earn the degree of *Architecte Diplome par le Gouvernement* in 1895. At the time of the Dryden Public School commission, Van Pelt was the director of the Hastings *Atelier* at Columbia University.¹⁷⁷

¹⁷⁴ “Improvements on South Hill,” *Ithaca Daily Journal*, 26 August 1908, page 3.

¹⁷⁵ “*Ithaca Daily Journal*, 19 February 1910, page 9.

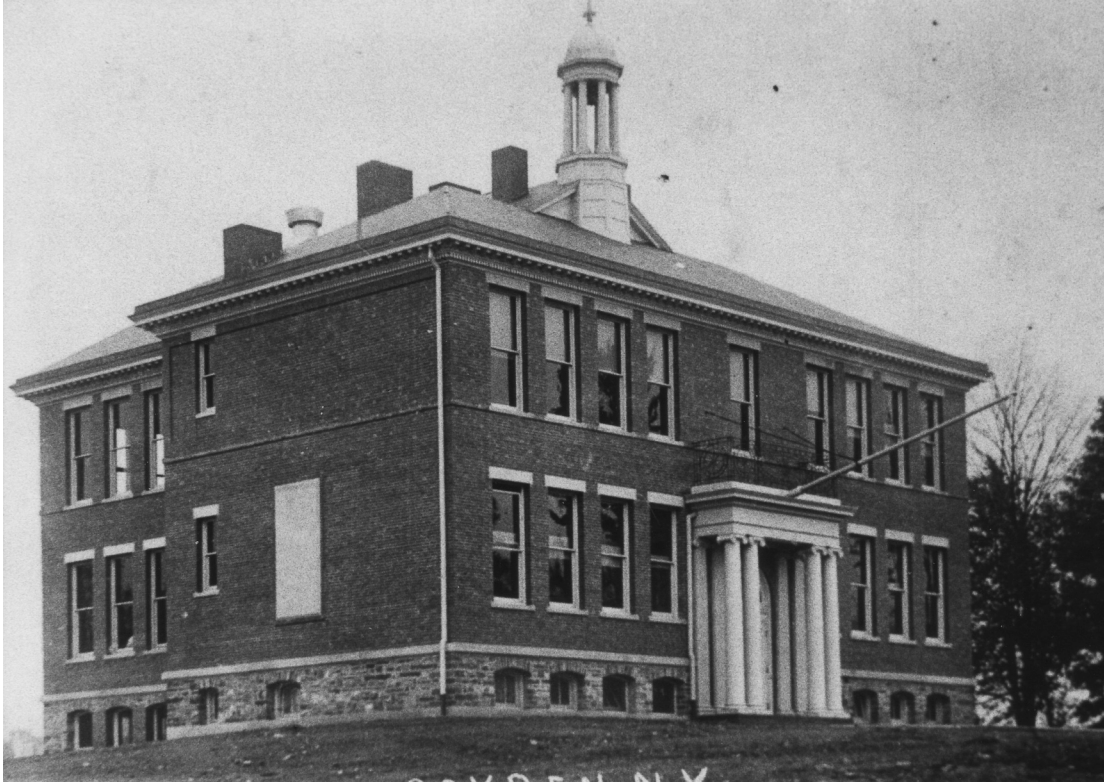
¹⁷⁶ *Ithaca Daily Journal*, 5 March 1910, page 9.

¹⁷⁷ John Vrendenburgh Van Pelt II was born at New Orleans, Louisiana, on 24 February 1874, the son of John Vrendenburgh and Louisa (Fields) Van Pelt. After spending much of his childhood in the Germantown section of Philadelphia, Pennsylvania, the younger J. V. Van Pelt and his mother moved to Paris, France, where he was a member of the *Atelier Droillard-Thierry-Deglane* while attending the *École des Beaux-Arts*. In addition to the distinctions mentioned in the text, he was named *Societe des Architectes Diplomes par le Gouvernement* in 1896 and 1897 and was holder of the *Prix St. Agnan Boucher* and the grand medal of the *Societe Centrale*. After returning to the United States, he taught at Cornell University for a number of years between 1897 and 1905 and served as Dean of the College

The building (Figure 3-50), with its “T”-shaped plan, was hardly a copy of the South Hill School building, but there were distinct similarities aside from that of their brick masonry construction. The architectural enrichment of both buildings was concentrated at the main entrance, the building entablature, and the roof cupola. The portico of the Dryden Public School, in particular, with its coupled columns, here Ionic rather than Roman Doric, recalled Vivian’s earlier design. But the Dryden Public School, with its tighter window spacing, and narrower cupola, had an underlying vertical thrust that is absent in the South Hill School design. The overall effect was one that moved the Dryden Public School closer to Beaux-Arts Classicism and away from the Colonial Revival precedent of the South Hill School. Somewhat surprisingly, the Dryden Public School photographed better as a facade (Figure 3-51) than in oblique perspective.

Curiously, the last major public commission by Vivian was not in Ithaca, rather it was located in Trumansburg. Here, Vivian designed the Trumansburg Fire Department building, later used for Village offices. In light of Vivian’s own

of Architecture for two years between 1903 and 1905. He later taught at Columbia University in New York City, the Cooper Union Women’s Art Institute in New York City, and the University of Pennsylvania in Philadelphia. At Cornell, he was the landscape architect of the Alumni Fields from 1905 to 1911 and the architect of Bacon Cage (1910; destroyed) his only executed work on the campus. On 20 March 1902, he married Betsy A. Southworth of Dryden, New York, and died on 30 May 1963 at Patchogue, New York, on Long Island. (“College of Architecture,” *Cornell Alumni News*, volume I, number 1 (5 April 1899), pages 1, 5 and 6; Winfield Scott Downs, editor, *Who’s Who in New York (City and State)*, 1929 (New York, N. Y.: Who’s Who Publications, Inc.), 1929, pages 1762-1763; “John V. Van Pelt, Architect, Dead,” *The New York Times*, 2 June 1962, page 19.)



3-50. John V. Van Pelt, Dryden Public School, Dryden, New York (1910-11; altered), exterior view from the northwest (courtesy, Dryden Historical Society).



3-51. Dryden Public School, Dryden (1910-11; altered), front (west) facade (courtesy, Dryden Historical Society).

involvement with the Ithaca Fire Department as a fireman and architect,¹⁷⁸ this commission in 1924 was hardly surprising, especially since he already had in hand the commission to design the nearby First National Bank building, where the Chairman of the Board, L. J. Wheeler, was also the Treasurer of the Village of Trumansburg at the time.

Throughout the nineteenth century, Trumansburg experienced a number of minor and major fires. To deal with this problem, within a year of the village's second major fire, the Great Fire of 1871, the residents of Trumansburg organized their first volunteer fire company with J. K. Follett as Foreman, N. R. Gifford as First Assistant, John McL. Thompson as Second Assistant, H. M. Lovell as Secretary, and J. N. Hood as Treasurer. In 1874 a board of engineers was organized, and in September of the following year, a fire police company was appointed. A few years later, in 1882, a social club of young men independently organized Gregg Hose Company and offered their services to village authorities, which were accepted.¹⁷⁹

Although these various fire companies were under the nominal control of the village authorities via the Board of Engineers, each company was essentially an independent organization. The fire companies were also as much a social organization as a fire-fighting force. Nonetheless, this informal and *ad hoc* type of fire protection suited the needs of the village—at least until the Opera House Block was destroyed by fire on 25 June 1922.

Although the fire that destroyed the Opera House Block did not rank with the “great” fires of the nineteenth century, like the Great Fire of 1871 that provided

¹⁷⁸ Vivian was responsible for the 1907 alterations to the former Sprague Steamer Company No. 6 firehouse in Ithaca and possibly the 1920s alterations to the Torrent Hose Company No. 5 firehouse also in Ithaca. His firm also designed the first Neriton Fire Company No. 9 firehouse of 1894-95.

¹⁷⁹ Selkerg, ed., *Landmarks of Tompkins County*, 1894, pages 220-221.

the impetus for Trumansburg's various fire companies, but it was sufficiently severe for the fire companies to agree to unification, which was accomplished in 1927. Symbolically, the new Trumansburg Fire Department building, housing the unified fire companies, was constructed on the eastern end of the fire-ravaged Opera House Block site.

The design work for the Trumansburg Fire Department building began in 1924, and on 17 February 1925, the village board accepted the plans by Vivian and the bid of \$13,827.00 by Fred Cornelius & Company of Ithaca. A month later, the village voted to add a one-story wing to the west side of the proposed building for village offices at a cost of about \$3,000. The new building was formally accepted by the village on 19 November 1925 at a final cost of \$16,916.40, and the fire companies occupied the building in 1926.¹⁸⁰

The completed building (Figure 3-52) clearly reveals the additive process under which it developed. The two-story portion, which originally housed the Trumansburg Fire Department, features three wide apparatus bays at street level that are spanned by segmental arches. At the second story, the outer bays contain a single double-hung window with a semi-circular transom; the center bay contains a paired set of similar double-hung windows and is recessed behind Ionic columns that frame the bay and help support a full entablature that extends over the outer bays. The two-story portion is capped by a brick parapet that projects up and down in a variation of the theme begun with the First National Bank building; concrete inserts mark the locations of the Ionic columns below. The one-story wing for the village offices continues horizontally the concrete water-table and the string

¹⁸⁰ Sears, *History of Trumansburg*, 1968, page 129.



3-52. C. L. Vivian, Trumansburg Fire Department/Village offices building, Trumansburg, New York (1924-25), southeast facade (Author, 1981).



3-53. C. L. Vivian, Ithaca city barn, Ithaca, New York (1924; destroyed), exterior view from the southeast (Author, 1985).

course of the fire department facade, but the parapet has a curious open arcade while the two major wall openings are wider versions of the second-story windows. The building thus presents a somewhat disjointed appearance illustrating the difficulty posed by appending a much smaller wing to an already designed larger building while maintaining the requisite civic dignity for both parts.

No doubt, the need for an appropriate expression of civic dignity resulted in the building's more traditional expression of masonry construction. While perhaps not a hallmark of Vivian's works, the building is nonetheless a substantial and creditable work whose freestanding Ionic columns reveal Vivian's Neoclassical tendencies. The village was equally proud of this building as it was of the First National Bank building.¹⁸¹

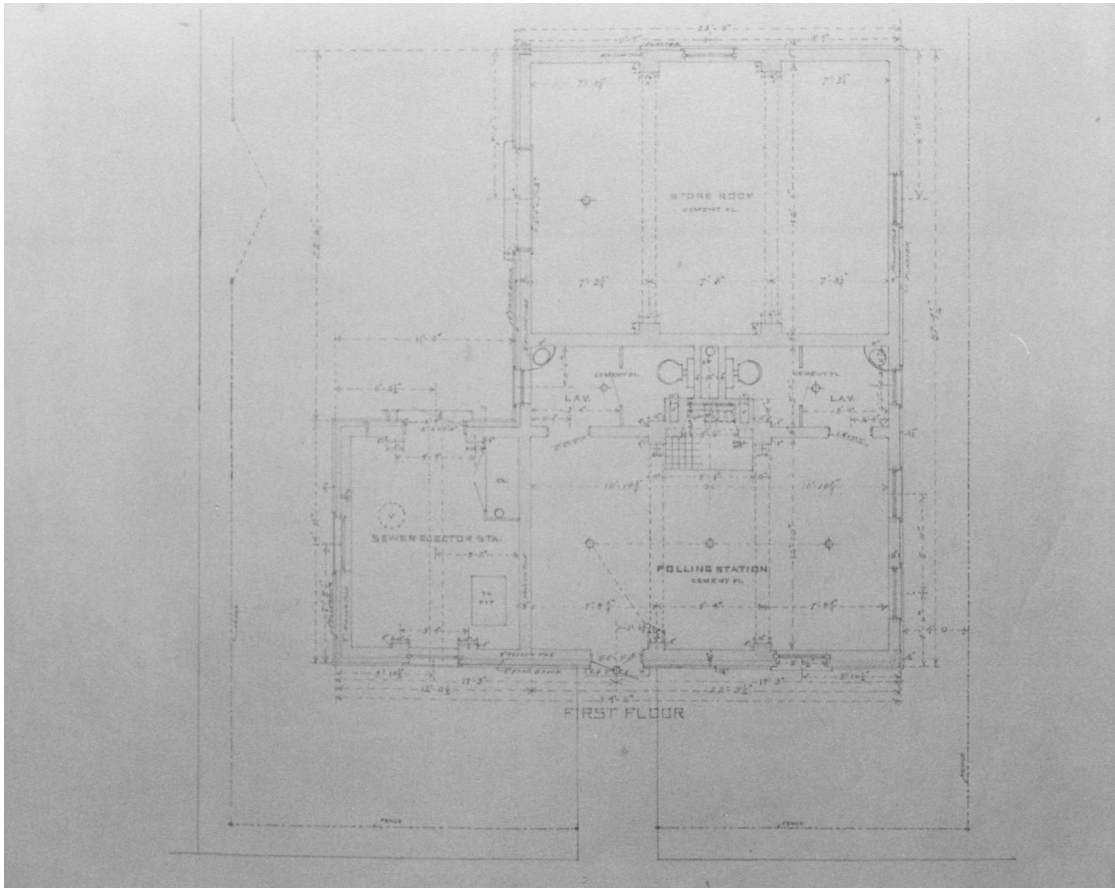
The mid-1920s proved to be a rather productive time for public commissions in Vivian's career. In addition to the Trumansburg Fire Department building, Vivian designed a number of new buildings for the City of Ithaca in 1924 and 1925.¹⁸² He also executed a number of alterations and additions to existing facilities for the Ithaca City School District and the County of Tompkins.

The first of the new buildings for the City was the barn (Figure 3-53) designed in 1924 and erected at the city storage yard between First and Second

¹⁸¹ Sears, *History of Trumansburg*, 1968, page 129.

¹⁸² I am indebted to Andrea J. Lazarski for the information in the files of the City Engineer that documents these and several other projects designed by Vivian for the City of Ithaca, provided in August 1983.

The two one-story storage buildings in the city were in a deteriorated condition when photographed in 1983 and had been demolished prior to a trip by the author in 1986. The barn was still standing in 1986; however, a recent search of the digital images at the Tompkins County Department of Assessment revealed no addresses on First Street, Second Street or Adams Street that coincided with the approximate addresses that the author visually deduced in 1983.



3-54. C. L. Vivian, Buffalo Street Pumping Station/polling place, Ithaca, New York (1925), construction drawing of floor plan (courtesy, City of Ithaca).



3-55. Buffalo Street Pumping Station/polling place, Ithaca (1925), south facade (Author, 1983).

Streets north of Adams Street. This was followed quickly by two smaller wagon and equipment storage buildings in 1925 (Figures A-140 and A-141), both now destroyed. All of these buildings were utilitarian in form and function, with severely limited budgets. In the case of the city barn, the roof was changed from a gable to a gambrel (apparently to achieve the same span but with more economical lumber sections) and the specified plaster finish over the terra cotta tile masonry was deleted.

The City was, however, willing to spend money on one civic improvement without scrimping on the budget. This was the Buffalo Street Pumping Station/polling place of 1925, located at the northeast corner of West Buffalo and North Meadow Streets (Figure 3-54).¹⁸³ Perhaps because the public would be using this building at the most critical time of any politician's career, namely in exercising the important civic duty of voting, city officials saw no need to delete the proposed

¹⁸³ Maya Haptas, "Recycle Ithaca's Bicycles: A Historic Structure Report for the Buffalo Street Pumping Station," (Ithaca, N. Y.: unpublished CRP term paper, Cornell University), 2007 (http://aap.cornell.edu/crp/people/work.cfm?customel_datapageid_7138=47910, accessed on 23 May 2013) apparently concluded that this building was designed in 1926 and constructed in 1929; however, as can be seen in "Appendix A: Documentary Catalog of Works," the available city records for this building indicates that the building was designed in 1925 and that the construction drawings were signed by Mayor Will Miller Sawdon (1873-1952), who also signed the construction drawings for the City Barn (1924; altered), indicative that construction of the Buffalo Street Pumping Station was constructed during the mayoralty of Sawdon (1924-1926); see "Ithaca Officials Assume Offices New Year's Day, *Cornell Daily Sun*, 7 January 1924, page 6; "1926 See Howe Take Office As Ithaca's Mayor, *Cornell Daily Sun*, 4 January 1926, page 2.



3-56. Larson & Wells, Lebanon City Hall, Lebanon, New Hampshire (1923-24), south facade (Author, 1983).

facing of brick veneer on the two principal facades nor the simple, stilted gable pediment that was incorporated into the parapet over the entrance to the polling place (Figure 3-55). But still, one can not help but wonder at the seemingly odd combination of functions that were intended for this building even today, much less in 1925. The building was organized so that the entrance to the polling place was centered on the south facade, while the entrance to the sewer pumping station was from the service yard in the open rear corner of the building as was the entrance to the storage room on the building's north side; the sewer pumping station was separated from the polling place by a solid masonry wall, while the storage room was separated from the polling place by his and her lavatories. The building was used as a voting place until 1970. Since 2005, the former polling place portion of the building has been occupied by the Southside Community Center's Recycling Ithaca's Bicycles program, resulting in some long overdue maintenance/rehabilitation repairs in 2010-11.¹⁸⁴

Summarization

To a degree, Vivian's institutional works can be grouped into three phases like his commercial works. Initially, Vivian & Gibb utilized the Shingle Style for their Cascadilla School boathouse and the Renwick Park pavilions. This was quickly transformed into a formal Colonial Revival mode with the Ludlowville Union Free School and was continued with the Sibley Dome addition at Cornell University and the South Hill School. Suggestions of a more overt classicism were evident with the Lake View Cemetery, particularly the entrance gates, and the Sibley Dome addition.

¹⁸⁴ Remaining deferred maintenance repairs anticipated by Recycle Ithaca's Bicycles include new windows and a new entry door, which hopefully will maintain the historic appearance of the building ("Help us Fix our New Home," at <http://velonet.org/ribs/donations/>, accessed on 23 May 2013).

This shift toward classicism culminated in the Trumansburg Fire Department building and, to a lesser degree, the polling place/sewer pumping station for the City of Ithaca.

As with the commercial works, this progression is of interest but not of especial significance, particularly as here the various phases overlapped to a considerable degree. Rather this progression is indicative of Vivian's preference to interpret and adapt the classical tradition to individual architectural problems. This is of significance since it resulted in a freshness and vitality being maintained in Vivian's works up until the end of his career.

If the Trumansburg Fire Department/Village office building is compared with the contemporaneous City Hall of 1923-24 (Figure 3-56) in Lebanon, New Hampshire, by Larson & Wells,¹⁸⁵ there is a certain dryness of effect evident with

¹⁸⁵ Larson & Wells was a prominent New Hampshire architectural firm of the 1920s working out of Hanover. The firm was responsible for the Aldebert Ames, Jr., residence at Hanover, the City Hall for Lebanon, Topliff Hall for Dartmouth College at Hanover, the Dr. J. F. Giles residence at Hanover, and the Lyndon Institute, Lyndon Center, Vermont. Of the two partners, Jens Frederick Larson was the better known and was later responsible for the Baker Memorial Church of the Messiah at Bethlehem, New Hampshire, and Fuld Hall for the Institute for Advanced Study at Princeton, New Jersey. Larson eventually removed to New York City and throughout his career was best known for his Georgian Revival work, which he continued into the late 1940s with his dormitory for Colby College at Waterville, Maine, and the new campus for Wake Forest College at Winston-Salem, North Carolina. ("Lebanon Town Hall, N. H.," *The American Architect*, volume CXXVII, number 2465 (11 February 1925), pages 143-145; "House of Aldebert Ames, Jr., Hanover, N. H.," *The American Architect*, volume CXXVII, number 2467 (11 March 1925), pages 251-252; "Topliff Hall, Dartmouth College, Hanover, N. H.," *The American Architect*, volume CXXVII, number 2472 (20 May 1925), pages 467-468; "House of Dr. J. F. Giles, Hanover, N. H.," *The American Architect*, volume CXXVIII, number 2473 (3 June 1925), pages 523-524; "Lyndon Institute, Lyndon Center, Vermont," *The American Architect*, volume CXXVII, number 2480 (9 September 1925), pages 245-246; "Compact Dormitory Plan," *Architectural Record*, volume XCIX, number 4 (April 1946), pages 112-114; "Down With Georgian," *The Architectural Forum: Magazine of Building*, volume LXXXIX, number 3 (September 1948), page 14; Greiff, Gibbons and Menzies, *Princeton Architecture*, 1967, page 176; Bryant F. Tollers, Jr., with Carolyn K. Tolles, *New Hampshire Architecture: An Illustrated Guide* (Hanover, N. H.: University Press of New Hampshire, for the New Hampshire Historical Society), 1979, pages xxiv, 285, 293, 315 and 316.)

Vivian's design.¹⁸⁶ If on the other hand, the Trumansburg Fire Department building is compared with the earlier Goodyear Memorial Library of 1915-17 (Figure 3-57) by Miller & Mallory at Groton, New York, there is an authoritative confidence evident with Vivian's design that is not present in Miller & Mallory's design, despite Miller's earlier success with Stimson Hall (Figure 3-58) at Cornell University, also a design of classical derivation.¹⁸⁷ In addition, the Buffalo Street Pumping Station/polling place has a simple directness that is quite becoming.

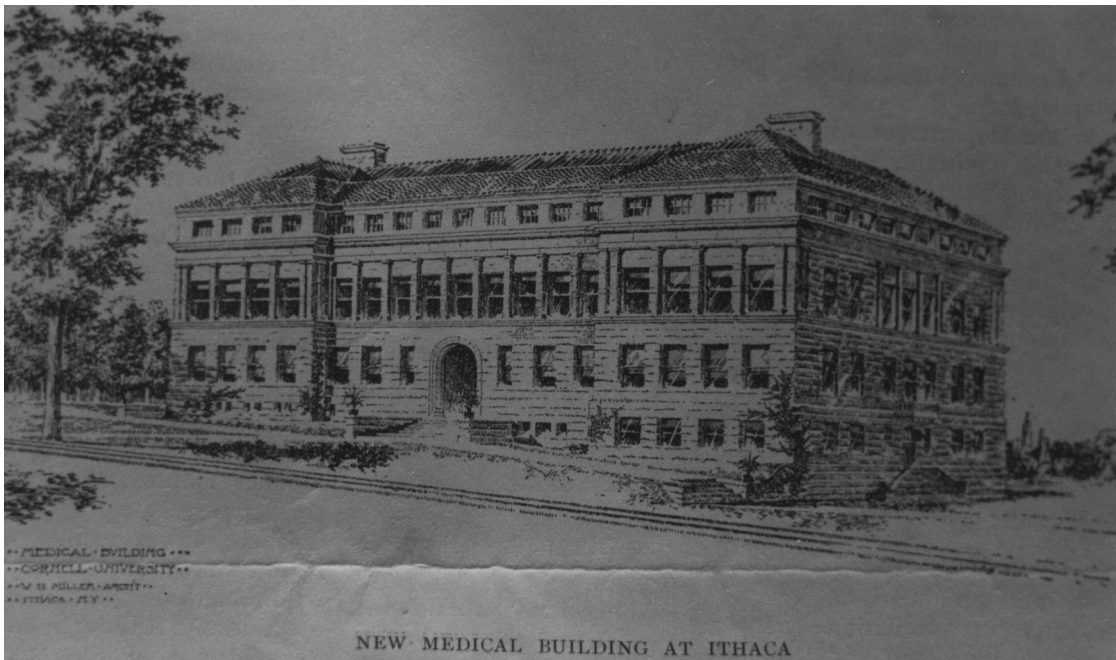
¹⁸⁶ Perhaps of interest, Larson's design for Fuld Hall of 1930 has been described as "a particularly sterile example of neo-Georgian representing the popular taste of the 1930's in its least inspired form" (Greiff, Gibbons and Menzies, *Princeton Architecture*, 1967, page 176). The same authors also described Minoru Yamasaki's Woodrow Wilson School of Public & International Affairs as "serene and elegant, this building . . . provides a fitting culmination to what has long been a main axis of the campus" (Greiff, Gibbons and Menzies, *Princeton Architecture*, 1967, page 187). The author's own observations of these two Princeton buildings would be to reverse qualitatively these judgments.

¹⁸⁷ "Groton," *New York Libraries: A Quarterly Devoted to the Interests of the Libraries of New York State*, volume IV, number 1 (1915), page 58; "Ithaca—Building Notes," *The American Contractor*, volume XXXVII, number 24 (17 June 1916), page 28; Gyrisco, *Guide to Works of Miller*, 1978, page 12.

The extreme attenuation of the entrance columns may have been an attempt at elegance by achieved only an undistinguished effeminacy that is comparable to the Wisconsin State Capitol of 1906-17 by George B. Post & Son at Madison, Wisconsin; see Henry-Russell Hitchcock and William Seale, *Temples of Democracy: The State Capitols of the U.S.A.* (New York, N. Y.: Harcourt Brace Jovanovich), 1976, pages 262-264.



3-57. Miller & Mallory, Goodyear Memorial Library, Groton, New York (1915-17), west facade (Author, 1982).



3-58. W. H. Miller, Stimson Hall, Cornell University, Ithaca, New York (1900-02), presentation perspective drawing of the exterior from the northeast (*Cornell Alumni News*, 26 September 1900).